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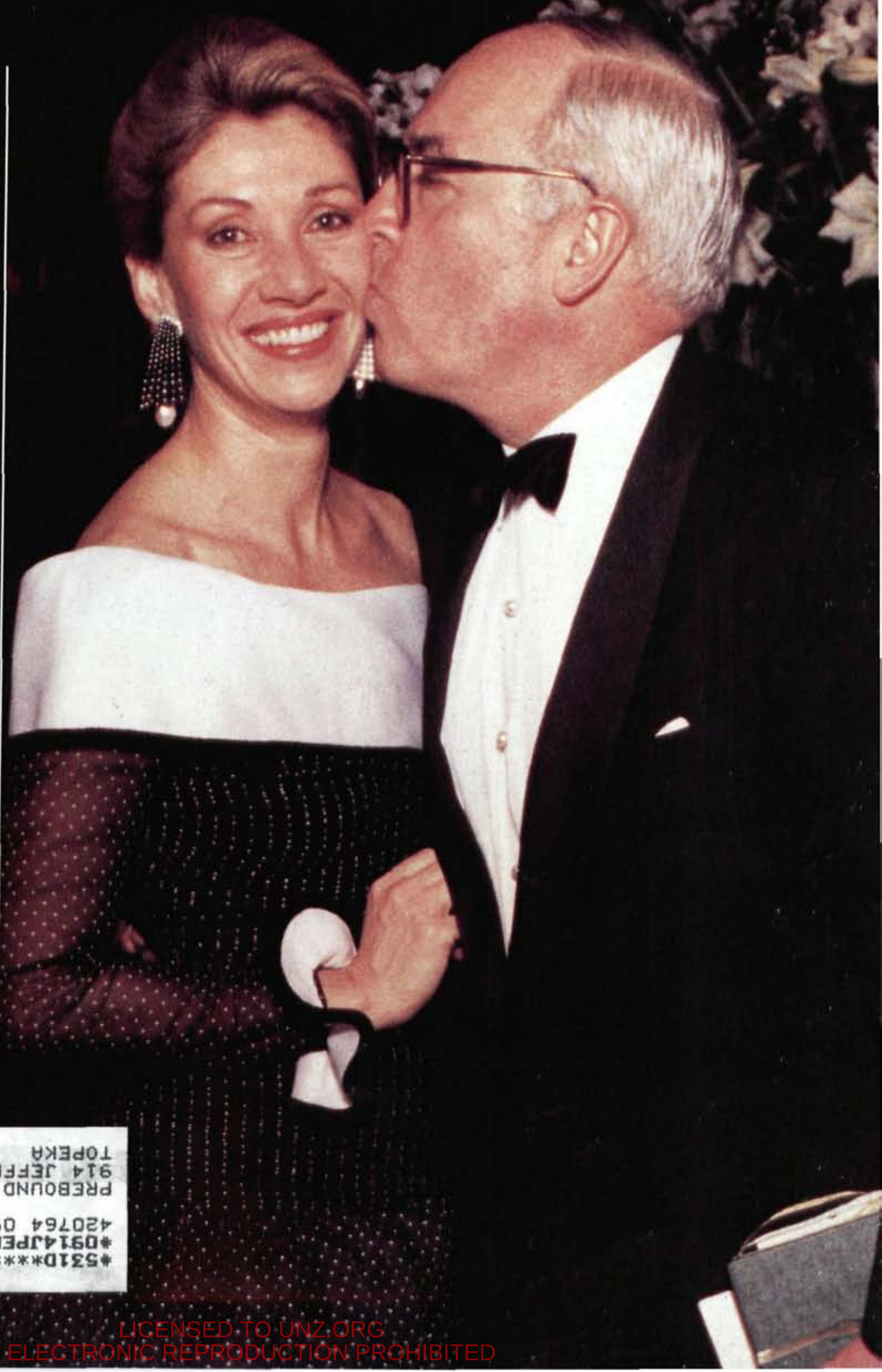

HARD TO BE RICH

THE RISE AND WOBBLE OF THE GUTFREUNDS

BY
JOHN TAYLOR

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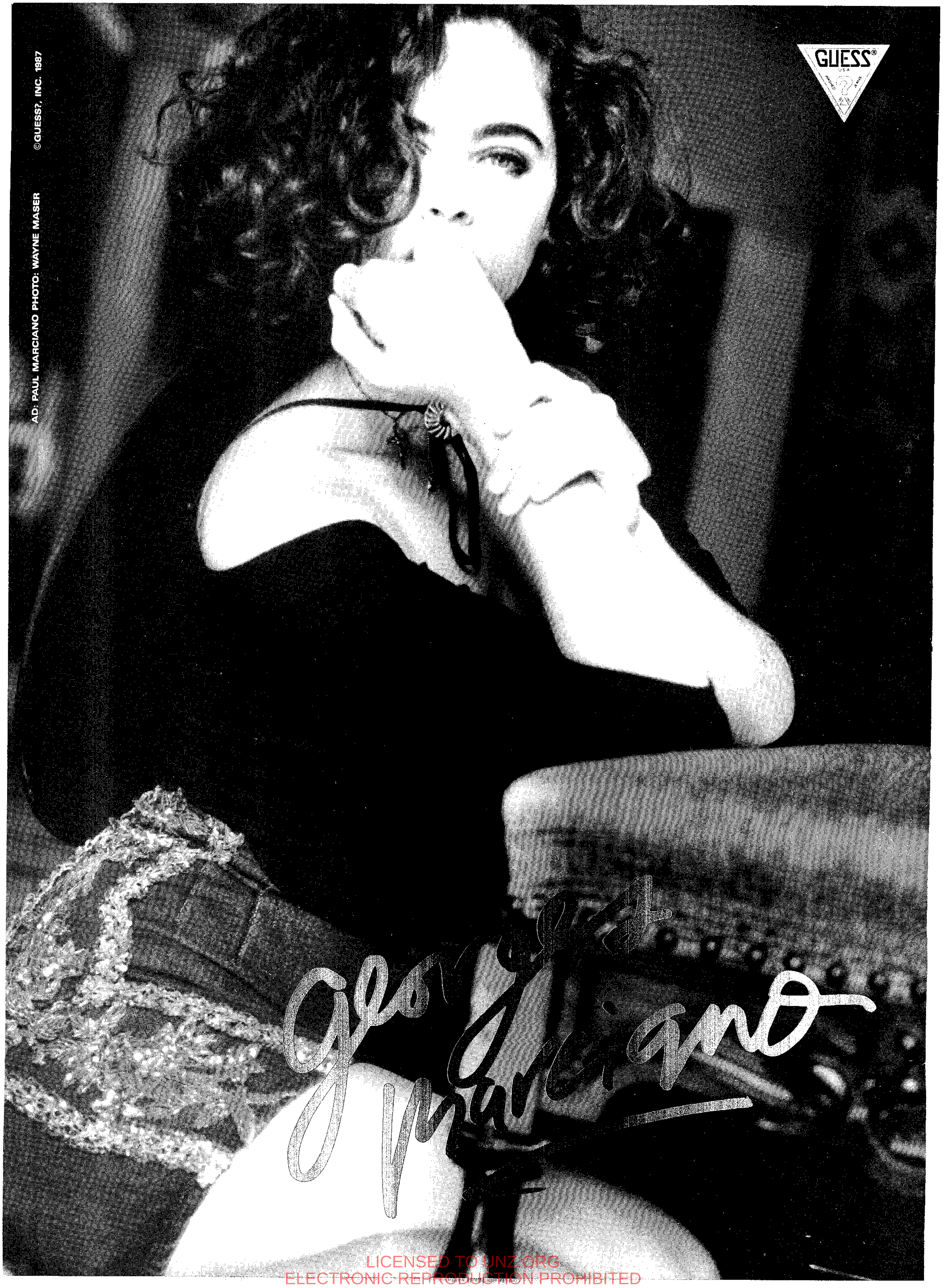
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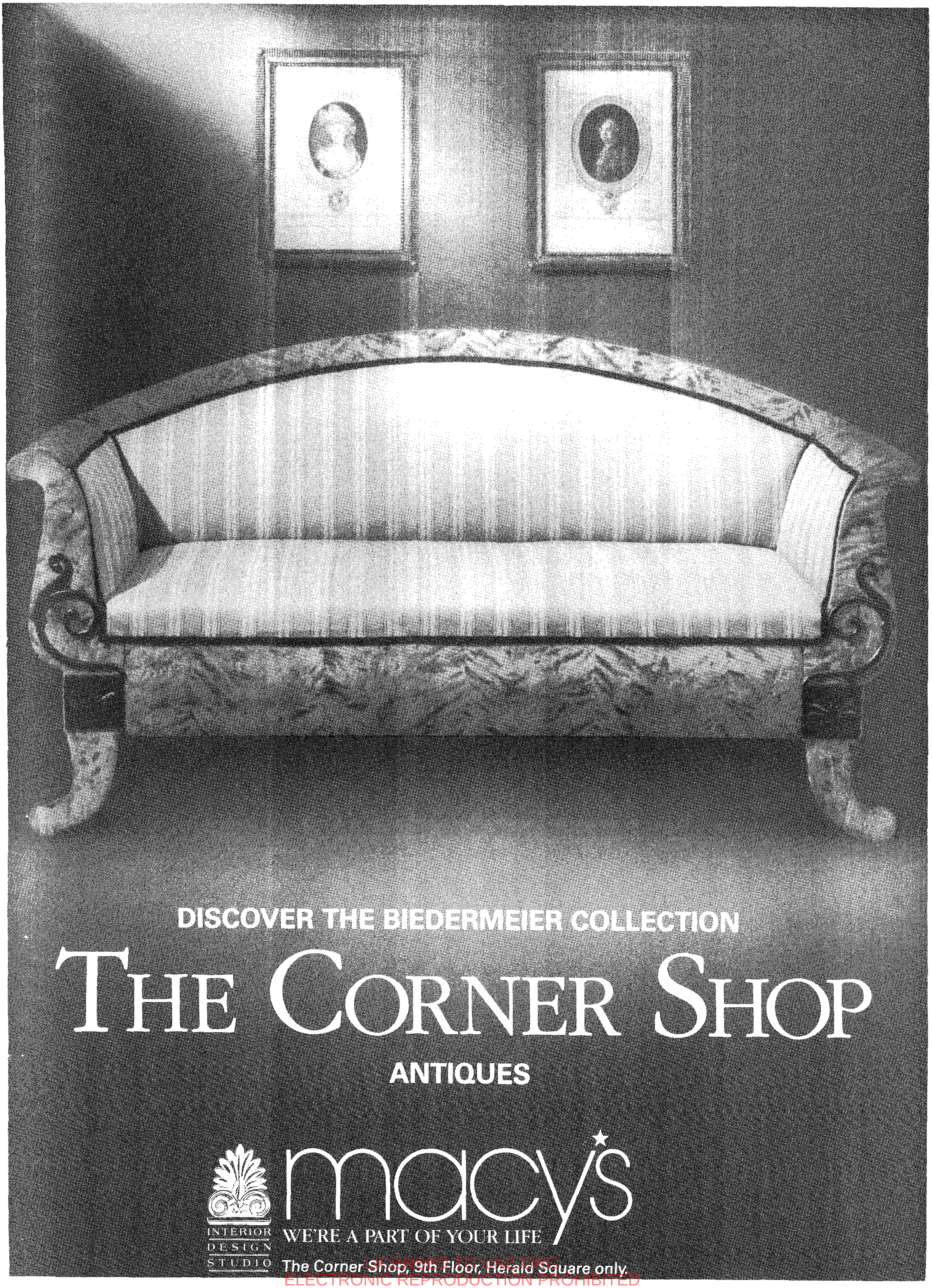

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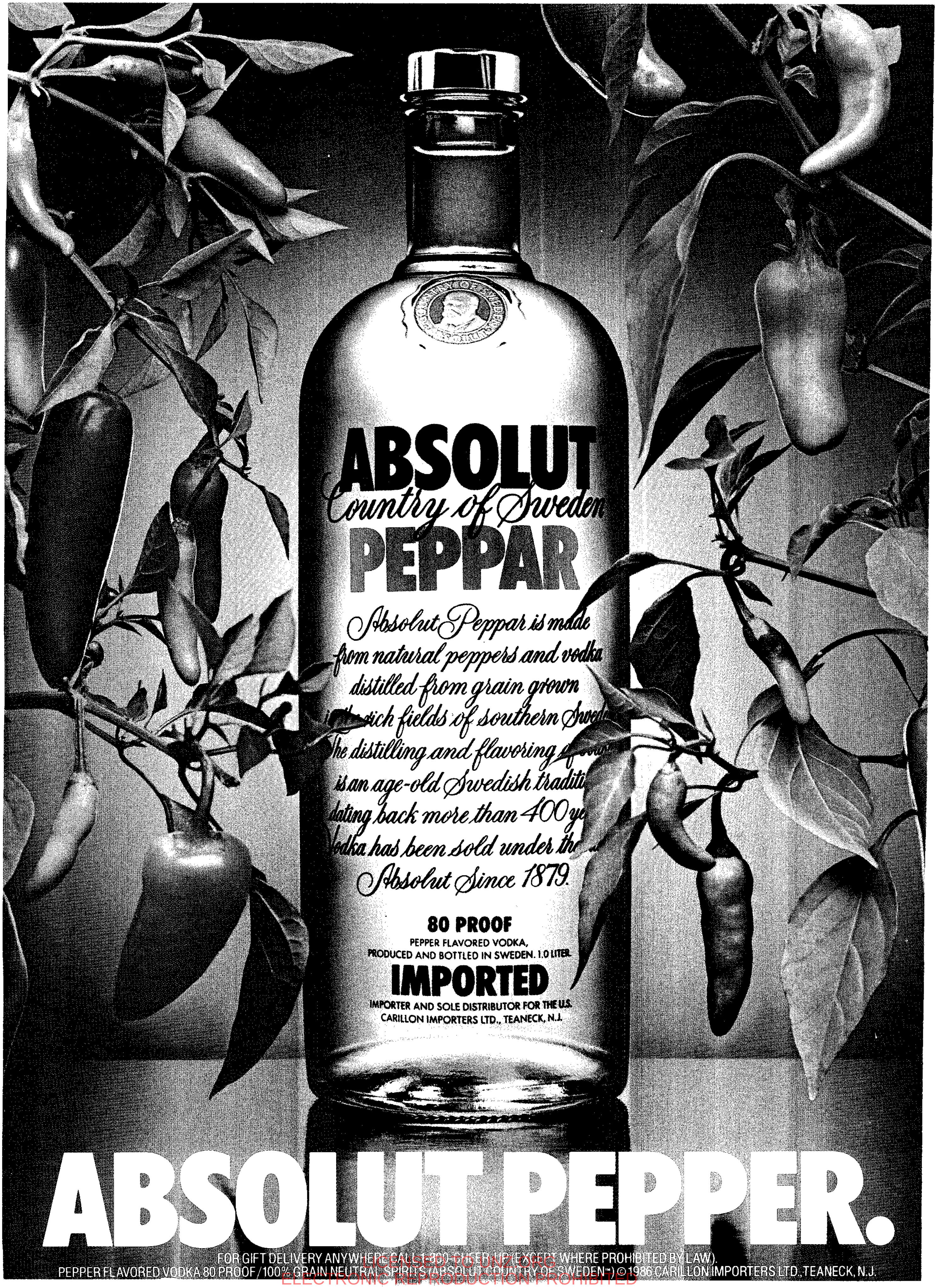

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BY JOHN TAYLOR

If one man embodies Wall Street in the eighties, it is John Gutfreund, the trader who heads Salomon, Inc. As the firm's standing rose over the past six years, so did Gutfreund's social star, especially after he married ex-stewardess Susan Penn. A beautiful blonde, Susan Gutfreund is the kind of woman who'll spend $20 million redoing her apartment. She's certainly brightened Gutfreund's life, but some suggest she's also dimmed his fortunes. The firm's stock has dropped dramatically, and Salomon lost heavily in the crash. In a power struggle this fall, Gutfreund sold 12 percent of the company's stock to Warren Buffett, enraging many Salomon executives. On top of it all, Gutfreund has pulled the firm out of the Columbus Circle project. John Taylor reports.

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BY JAMES DANZIGER

In ten years, the Robert Miller gallery has become one of the art world's most important. Yet Robert Miller doesn't specialize and hasn't been dependent on hype for sales. Instead, Miller and staff have achieved success quietly. "Everything looks easy," he says. "But it's like the ballerina who leaps but who spent fifteen years practicing to do that move."

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BY ELLEN HOPKINS

Recently, sexual abuse of children has become front-page news; reports to agencies of possible abuse have skyrocketed—from 6,000 to 113,000 a year in the past nine years. The problem is real and frightening. Almost as disturbing is the rash of false accusations, which experts say have also grown. Many false charges stem from divorce-custody situations, and most of them are lodged against fathers. "It's the latest tactic in a nasty divorce," says a lawyer. "This is the ultimate weapon."

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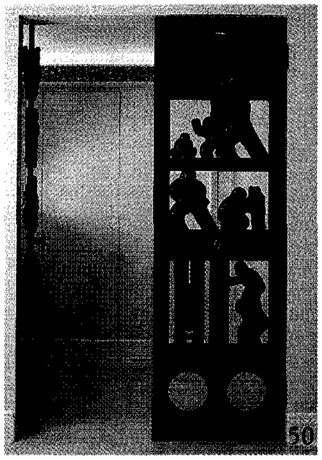
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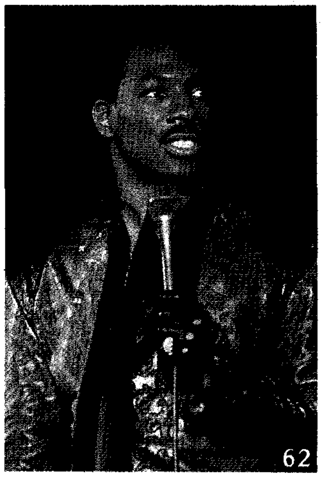
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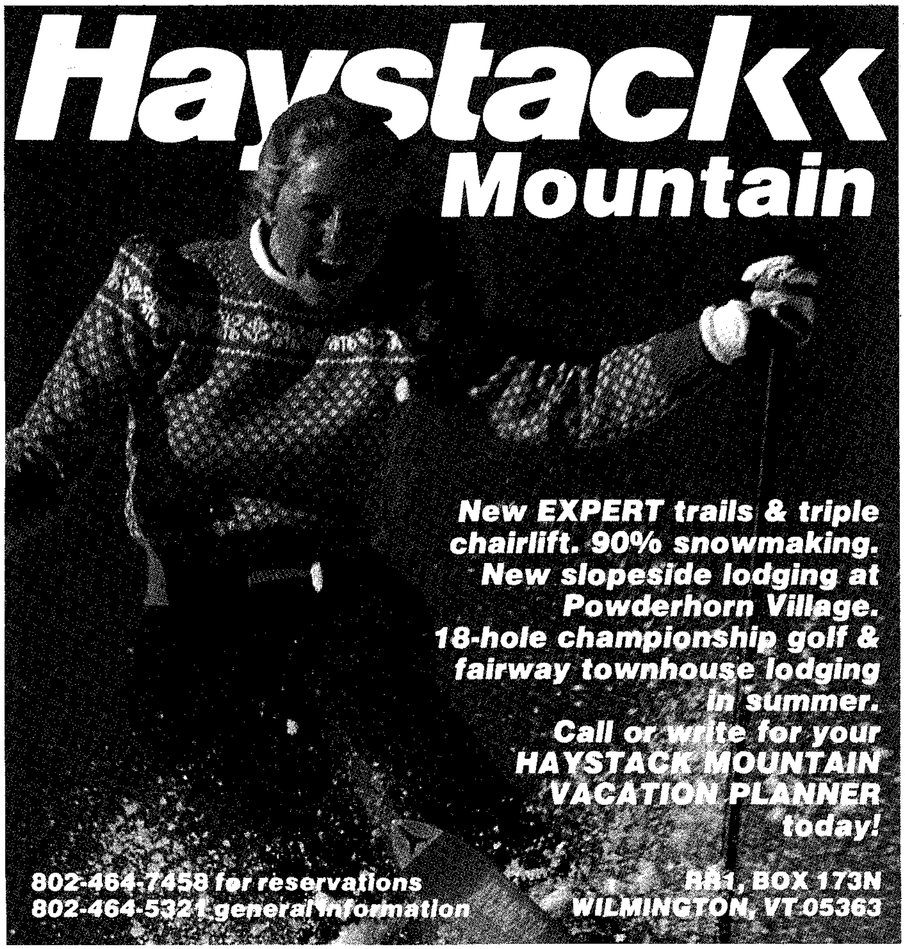

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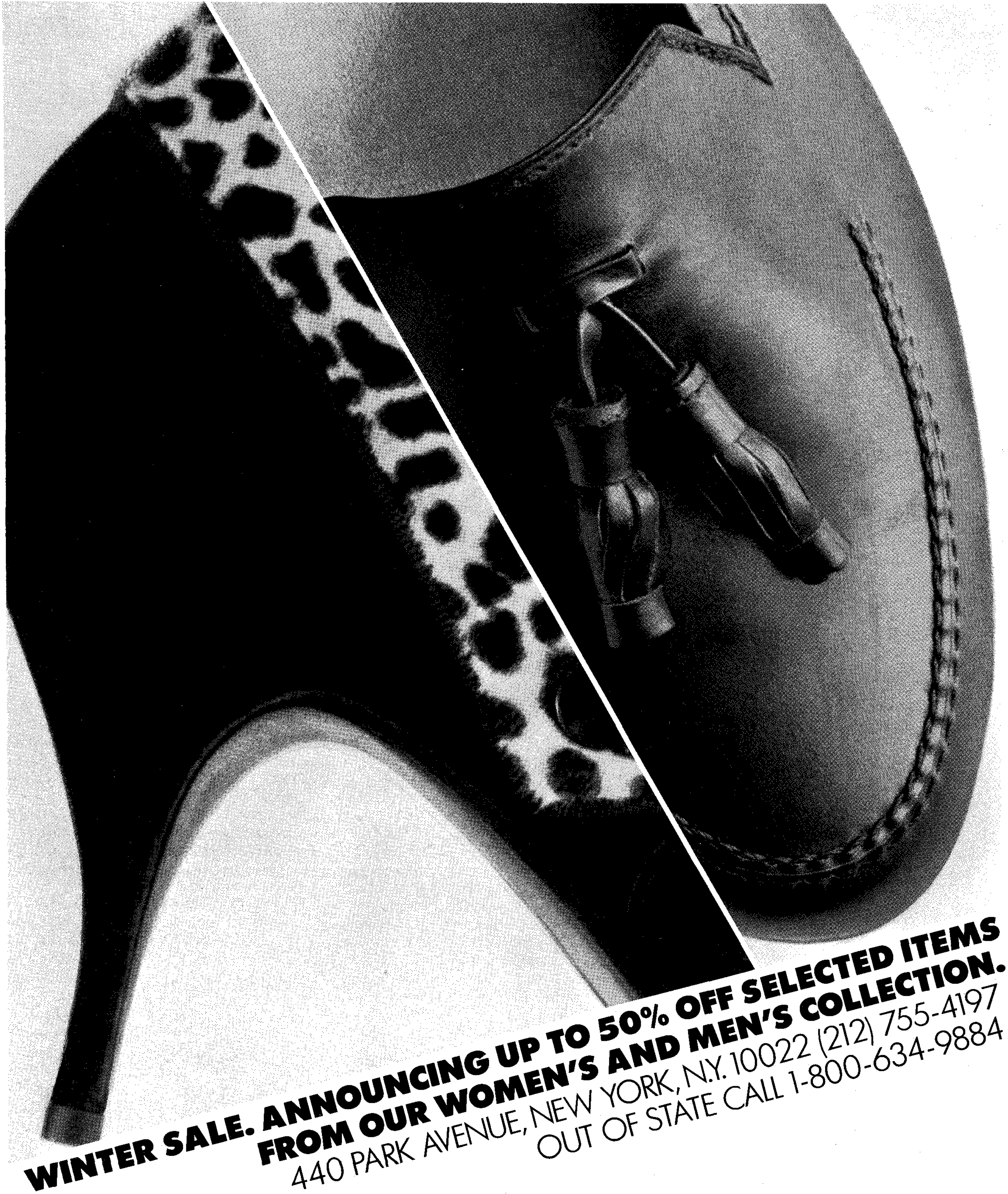

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LETTERS

Paradise Lost

FASHIONS MAY CHANGE, BUT STYLE IS eternal. Every once in a while, something happens to remind me of the past. Your "You Must Remember This" issue [December 21–28] drew a parallel between two worlds. The Brooklyn Dodgers, Schrafft's, and Longchamps were a myriad of paradoxes: as old as the horse and buggy, yet as modern as the Concorde. Thank you for bringing back such a memorable era. We spend a good deal of our lives clinging to memories, but in the final analysis, it turns out that memories cling to us.

Wilma Askinas
Great Neck, N.Y.

I SEE I'M NOT THE ONLY ONE WHO REmembers eating at the Garfield on Flatbush Avenue, or at the Breakers in Rockaway ["The New York We've Lost," by Pete Hamill]. And, of course, I recall Jack Lacy's theme song, as well as the sultry-voiced southern belle who sang it. The lyrics, as I remember them, though, were somewhat different from Hamill's version: "Listen to Lacy, the guy with the smile, and next time you won't have to guess. . . ."

Anyway, here are two consoling thoughts for Hamill: First, the 8th Street Bookshop (later Nathan's) is a bookstore again. Second, while the els may be gone from Manhattan, they're alive and well in Brooklyn. You can still ride the F train from Fourth Avenue to Smith–9th Street to Carroll Street and enjoy the most spectacular view to be seen from any train in the city.

Incidentally, one of the things *I* miss most about Lost New York is Pete Hamill's column in the *Post*.

Richard Fried
Brooklyn

"YOU MUST REMEMBER THIS" REALLY evokes the way it was. Congratulations on an audacious idea perfectly executed.

Let's not put down the new New York, however. It's rough and tough and dangerous, but for me, it's more exciting than ever.

David Brown
Manhattan

THANK YOU, PETE HAMILL, FOR "THE NEW York We've Lost." Although I was born in 1952 and have spent most of my life away from New York, I am nostalgic for the old New York. I was particularly moved by Hamill's reference to Dexter Park and the Bushwicks ball team, both of which were owned and operated by my great-grandfather Max Rosner. My grandfather Herman Rosner was the first to install lighting for night baseball. At 86, he still likes to tell tales of exhibition games with great ballplayers like Babe Ruth.

Adrienne Marks
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

THROUGH TEARS, I RELIVED "THE NEW York We've Lost." The New York of the familiar, of neighborhoods from which people rarely moved. Where you grew up with the couple who owned the candy store and the grocery store, where you could get a buttered roll or an egg cream and pay the next time you came in. The New York where cutting school to go hear Frank Sinatra at the Strand or the Paramount theater was worth the hours of after-school detention.

Zorka Milich
Port Washington, N.Y.

THIS WEEK'S ISSUE BROUGHT A LUMP TO my throat. I arrived in New York from London seven years ago, and I remember the first words that came to mind as my taxi hurtled along the streets: "This isn't what I have read in books or seen on the screen." My biggest regret is that I missed your lost city.

Angela Hirsch
Queens

THANK YOU, *New York,* FOR TAKING me down memory lane. I moved to the city in the late forties and remember many of the restaurants, movie houses, and nightclubs mentioned in your issue. I still love New York but, oh, how I wish I could return to those glorious times.

Rita Fabac
Manhattan

THE LAST TIME I HEARD ABOUT MOONdog, the New York "fixture" who wore a hooded robe and horned headpiece, was 1978 ["Moondog," by Gay Talese]. One of the buildings he posed in front of was the CBS building, on Sixth Avenue and 52nd Street. One day, a visitor from France, impressed by Moondog's music and poetry, offered him a new life in Paris, where he could teach, write, and continue to compose. Moondog was no fool. He accepted.

Susan Smpadian
Queens

MY CONDOLENCES TO *New York* FOR PROducing what is perhaps the most cheerless issue of the holiday season. As a 25-year-old New York resident, I'm well aware of the lost innocence of New York as well as the glamour that was embodied in places like the old Penn Station and the Stork Club. My frames of reference are a few favorite remnants of history—Grand Central Terminal, the Mark Hellinger Theater, a lone Checker cab—and the cinema's indelible preservation of the past. However, lamentations of things lost irritate me. I do not need to be reminded that what's gone will never come back, or that our generation has been damned to revel in sun-dried-tomato restaurants in SoHo and surf bars filled with twentysomethings. Further, I found the entire issue ironic: A publication that caters to whatever is new and upwardly mobile is now crying crocodile tears over things distinctly middle class. But perhaps your editorial smugness has at last reached the pinnacle of exclusivity. It's not enough to write about a restaurant or club that's maddening to get into—this time, you're writing about an entire era that comes complete with a deceased doorman.

Mark T. Agnew
Manhattan

RECENTLY, BEFORE READING NEIL SImon's "The Automat," I compiled a list of seventeen Horn & Hardarts in which I had eaten. Aside from the excellent food and the prices, what I like to remember is the cautionary note in some of the men's rooms. One special tile carried this baked-in admonition: PLEASE ADJUST CLOTHING BEFORE LEAVING ROOM.

Henry Johnson
Highland, N.Y.

GROWING UP IN NEW YORK CITY SOME 40 years ago was like attending classes in an open-campus university and getting a degree in the humanities. There were many Wednesday afternoons when I skipped class to go to Broadway matinees for $1.20 (last row, balcony), and I saw plays by Arthur Miller, Tennessee Williams, and Edward Albee. I went to the Metropolitan Museum of Art on extended lunch hours (no suggested contribution) and felt perfectly safe walking alone through Central Park to the Museum of Natural History. I could ride the subway anytime, day or night, and have lunch at the Russian Tea Room for 99 cents and no tax. Thanks for the memories.

Dorothy Bamberger
Patchogue, N.Y.

NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

TV CITY NEWS...MILLION-DOLLAR STORIES...KLEIN MAKES SCENTS...MORT'S MOVE

TRUMP COURTING GRAY POWER

Donald Trump is about to unveil the latest version of his Television City project. A source close to the developer says that in addition to the 7,600 units of luxury housing, the new plan may include more than 1,000 apartments for senior citizens and a medical center for the elderly. There is also a new design for the waterfront area and additional park space. Trump has been negotiating with the city to come up with a new plan since November, when NBC decided not to move into the project.

Trump has also replaced the law firm Berle, Kass & Case with environmental lawyers Sive, Paget & Riesel.

"Donald has changed architecture firms and consultants before," says the source. "He was very impressed with David Paget and wanted his input on the environmental issues at this crucial time. Donald thinks that the addition of senior-citizen housing will force the Koch administration to approve the project quickly."

Trump would not discuss the new plan but did confirm that he had switched law firms. "I have great respect for both firms," the developer says. "I plan to use Berle, Kass & Case in the future."

CALVIN MOVING INTO ETERNITY

Calvin Klein, whose Obsession has racked up sales of more than $100 million, is planning to bring out a new women's fragrance called Eternity in late spring or early summer, according to a source at the company.

"We're worried that Obsession's explicitly sexual appeal won't play well into the late eighties," says the source. "And we're also concerned about stiff competition from new fragrances." The source says that the ad campaign planned for Eternity will be "as shocking as Obsession's but not necessarily sexual."

A spokeswoman for Calvin Klein Cosmetics confirmed that the company is working on the fragrance, but she declined to give details.

CALVIN KLEIN

TELEVISION CITY

AL AND RUDY: COOLING OFF?

Republican insiders are talking about the "cooling" between Senator Al D'Amato and U.S. Attorney Rudolph Giuliani. A source says that D'Amato, who had been publicly encouraging Giuliani to run for office, has started to "protect his turf" and focus more attention on his own aspirations. D'Amato recently said that he would "seriously consider" running for governor.

"Giuliani has had a lot of attention," says the source. "D'Amato wants to re-assert himself as the state's leading Republican."

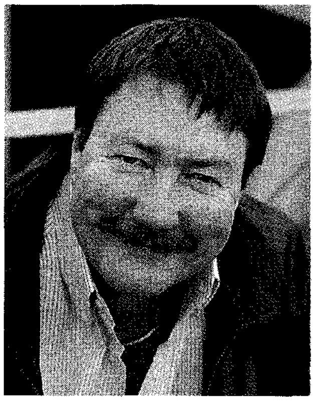
But a D'Amato spokeswoman says, "The two men continue to be close colleagues, and the senator will support whatever Giuliani decides to do."

COLISEUM HIRE: CHILDS'S PLAY

Mort Zuckerman wasn't taking any chances when he picked Skidmore, Owings & Merrill partner David Childs to replace Moshe Safdie as chief architect for the Coliseum-site project. Childs has been on the board of directors of the Municipal Art Society since July 1986.

The MAS, which sued the city over the Coliseum site, has been credited with bringing the project to a halt.

But Zuckerman says Childs's affiliation with the MAS wasn't a factor in his decision. "We picked Childs because he has done six buildings for us," says Zuckerman. "We're happy that he's involved in various community organizations. The bad news is that one of those community organizations is suing to stop the project."



ROBERT PARKER

PUTNAM BUYS PARKER STORIES

Robert B. Parker, the author of detective novels that inspired the ABC show *Spenser: For Hire,* is leaving his longtime publisher, Delacorte Press. Parker, says a publishing source, has signed a $1-million contract to write two books for Phyllis Grann, president of the Putnam Publishing Group.

Pale Kings and Princes, the most recent of Parker's fifteen Spenser books, became a best-seller last summer. Parker's first novel for G. P. Putnam's Sons should appear in the spring of 1989 and as a Berkley paperback in 1990.

"Phyllis is a big fan of Parker," says the source, "and she has been pursuing him for some time. She thinks that Putnam and Berkley can make Parker as much of a household name as Tom Clancy."

Delacorte and G. P. Putnam's Sons spokesmen refused to comment on the story.

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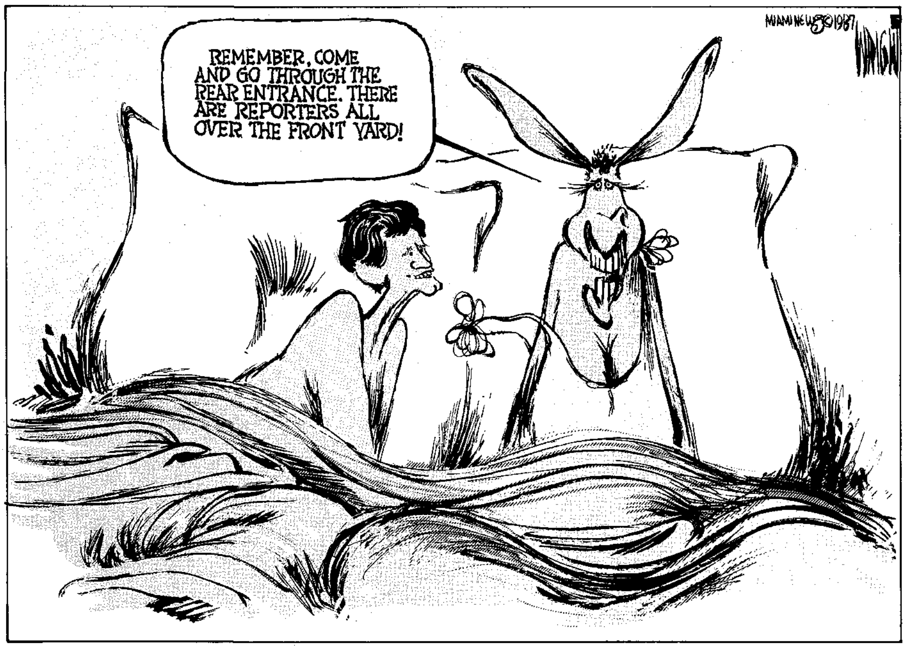
Media/Edwin Diamond

THE NEW RULES OF THE GAME


REMEMBER, COME AND GO THROUGH THE REAR ENTRANCE. THERE ARE REPORTERS ALL OVER THE FRONT YARD!

How dare *Hart run, journalists wonder, when we've said he's an unsuitable candidate?*

THE PRESS AND CAMPAIGN '88

THE MEDIA HAVE A HART PROBLEM. UPON hearing that Gary Hart was back in the Democratic presidential race, "I wanted to rip his lungs out," says a well-known television journalist. The fact that the journalist is a woman may explain some of the anger provoked by the Hart II campaign. Women in particular seem upset by the re-emergence of the man accused, in the courtroom of news coverage, of adultery. And journalists, male and female alike, have generally pronounced themselves shocked at Hart's "arrogance," his perverse ambition to run despite the fact that these same journalists have said he was unsuitable.

He may well be, although that decision used to belong to the political parties and the voters. Now journalism—out of its own arrogance as well as the vacuum created by the largely moribund parties and an otherwise-engaged electorate—has apparently taken over the decision-making. So it may be appropriate for the media brokers to reconsider some of their own campaign practices. There are, after all, rules of engagement that go beyond Hart and any single candidacy.

☐ *Whose campaign is it, anyway?* Hart says he won't answer any more press questions about Donna Rice or any of his other alleged infidelities. Not answering is a canny position—for all the candidates. In 1980, George Bush ran far behind Ronald Reagan in the polls. Because the news was bad, the Bush campaign decided to have the candidate turn aside all questions about the ratings and deal only with questions of substance. Bush lost anyway, but he was allowed to do it his way.

☐ *Issues and answers.* Every four years, campaign journalists, like drinkers at an old-time temperance rally, pledge to stay true to "the issues" of the campaign—and every four years, they fall off the wagon. This time, the most substantive unexplored issue is the complete lack of any relevant experience of the two reverends, Jesse Jackson and Pat Robertson. If any candidates have ever been given a press pass, these are the ones. Neither has held so much as a village dogcatcher's post. The media rationale for this inattention is as barren as Jackson's and Robertson's governmental qualifications. Because they can't win anyway, the argument goes, there's no point in taking them on and offending their constituencies. If they *should* do well, the appropriate stories will be done. This is a strange riff on the press's usual refrain about the "public's right to know." It's more suitable for rushing parts to the factory floor in Japan—the "just in time" principle.

☐ *The stature factor.* While ignoring the important question about Jackson and Robertson, campaign journalism hasn't refrained from faulting the other "serious" candidates because they don't "look presidential" enough. The Democrats are treated as the Seven Dwarfs. Dan Rather, reaching for an epithet for the Republican candidates after their first—mildly lively—debate, hit upon something less memorable: "the hot peppers."

But candidates don't tend to seem presidential until they are president: Recall how the junior senator from Massachusetts, John Kennedy, looked in 1960, with his lackadaisical legislative record, or how the unemployed Ronald Reagan—ex-actor, ex-GE spokesman, ex-governor—appeared in 1980. Equally important, candidates who may look eminently presidential in the reflecting glass of the media haven't been able to get nominated by the voters—for instance, square-jawed George Romney or Big John Connally.

☐ *Debating points.* The first Iowa caucus is still a month away, and already the candidates have appeared in a dozen debates and forums, with a dozen more scheduled. Neither the candidates nor the voters have been well served so far. As a press secretary in one of the campaigns explains, the candidates spend several days preparing, and while "a good performance helps marginally at best, one slip can be magnified."

But for the sponsoring organizations—often the media themselves—the debates can be prestige affairs. NBC News producers consciously created a ringmaster format to feature Tom Brokaw (backed by the Democratic dwarfs and the Republican hot peppers) in last month's nationally televised debate. The Des Moines *Register* brings the candidates to Iowa on January 8 and 15. Perhaps the sponsors—clear winners of the debates so far—will be more magnanimous in victory, using formats that give the candidates more breathing room.

☐ *Pollers' madness.* Between the debate events, campaign journalism now regularly extrudes, like links of sausage, public-opinion-polling results. These polls are, literally, news manufactured by news organizations: the New York *Times*–CBS poll, the *Newsweek* poll, the ABC–Washington *Post* poll. They are journalistic filler, and they are here to stay, even though primary-season polls can't measure what counts: how voters will behave on Election Day.

The Des Moines *Register*'s Iowa poll in late December showed that 29 percent of likely Democratic Party caucusgoers will probably vote for Hart next month—a factoid that received national play as a

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sign of Hart's "electability." But primaries are notorious as times of voter volatility and flat-out indulgence—of resentment, nose-thumbing, whatever. Hart's name dominated the news when the Iowa poll was taken; he was into his second fifteen minutes of attention. Moreover, voters have used polls and primaries to "send a message." In 1968, many voted for George Wallace in the primaries, to register their anger, without any intention of supporting Wallace in the "real" fall election. Similarly with Hart: The fine print in the Iowa poll disclosed that half of the voters said they may still change their minds again this month.

☐ *Sound-bite politics.* Everybody is a press critic these days. Senator Edward Kennedy, in a speech on November 30 at Harvard, complained that the candidates were caught in the "vortex of onrushing events, captive to the imperative of minting a 30-second sound bite, gaining a headline, winning the battle of quotable quotes." Hart made the same point at Yale when he was on the lecture circuit, rhetorically asking, "Is it any wonder that an age of television 'sound bites' produces bite-sized policies?"

Sound bites can be misleading. The day after Hart rejoined the race, he got twenty seconds of "good TV" when he answered a question about the "politician's right to mislead the public." Hart declared that there was no such right, but that the public doesn't have a right "to know everything about everybody's personal and private life." Rising cheers on the TV soundtrack . . . but no one to make the point that this high-school audience had its own reasons for not wanting parents or principals to poke around in pockets and lockers.

Yet as hard as it may be for the high-minded to swallow, there are times when sound-bite brevity is both telling and useful to voters. In 1952, Dwight Eisenhower required only a few seconds to say he would go to Korea. In 1972, George McGovern made the same point in one sentence about ending U.S. involvement in Vietnam—"Just set a date and get out." (In 1972, transplanted New Yorkers hired a plane to pull a banner over the Miami Beach hall where the mayor of New York was running for president. LINDSAY MEANS TSURIS, the banner read.)

☐ *On the couch.* The on-the-job traumas of a series of twentieth-century presidents—most recently, the driven Nixon—have helped promote that subspecialty of campaign reporting known as psychojournalism. The political scientist James David Barber lists, in addition to Nixon, presidents Woodrow Wilson, Herbert Hoover, and Andrew and Lyndon Johnson as men who used the White House "as a kind of clinic to work through their inner conflicts."

There is nothing wrong with knowledgeable journalists' using psychological insights to understand the personalities of the candidates. Writer Gail Sheehy did a resolute, "shoe leather" analysis of both Gary Hart and Jesse Jackson, traveling thousands of miles and interviewing scores of sources, including the analysands. Barber developed an analytical grid to judge presidential character along the twin axes of professional energy (whether the man is active or passive) and personal self-image (whether he feels positive or negative about life). Interestingly, Barber suspects that Mario Cuomo may fall into the grim Nixonian "active-negative" category—trying hard and suffering throughout.

But after Sheehy and Barber, the analyses quickly go pop. The Washington *Post* surveyed professional advice-givers the day after Hart's re-entry. Failing to reach the authoritative Dr. Ruth, the *Post was* able to offer the words of columnist Abigail Van Buren, seer Jeane Dixon, and Beth Winship, who counsels teens in her "Ask Beth" feature. Beth briskly explained Hart's decision: "My first reaction is, it's a very adolescent thing to do. We think of mature people as being in more control of their desires and impulses, which seems to be one of his problems."

☐ *Having it all.* In truth, campaign journalists, like so many of the rest of us, want it both ways. They like to be free to deplore, say, Hart's "recklessness" or Cuomo's "petulance" while joining the pack baying at this week's hot story. For instance, Bob Schieffer reported on the *CBS Evening News* that he didn't know "a single person outside of the Hart family" who thought Hart might win. But the next day, there was a CBS crew—and Schieffer—in New Hampshire helping swell the crowds around the candidate by lending his own television star power.

But perhaps the most dry-eyed calculation about the campaign will play out over the next few months on the networks. NBC's entertainment division, for example, has prepared shortened editions of its Tuesday-night prime-time shows, including *Matlock, Hunter,* and *Crime Story.* By lopping off a moment or two of a courtroom confrontation here and a car chase there, NBC will make room to broadcast expanded three-minute "news digests" and five-minute "news inserts." This will let NBC give the results of, for example, the Michigan Republican caucuses on January 14 and the Minnesota caucus and South Dakota primary on February 23—selling advertising time for these micro-newscasts while retaining all the advertising spots in *Matlock* et al., and keeping its prime-time audience intact.

If nothing else, the arrangement shows where network television plans to locate the candidates in 1988—somewhere between Andy Griffith and Fred Dryer. ■

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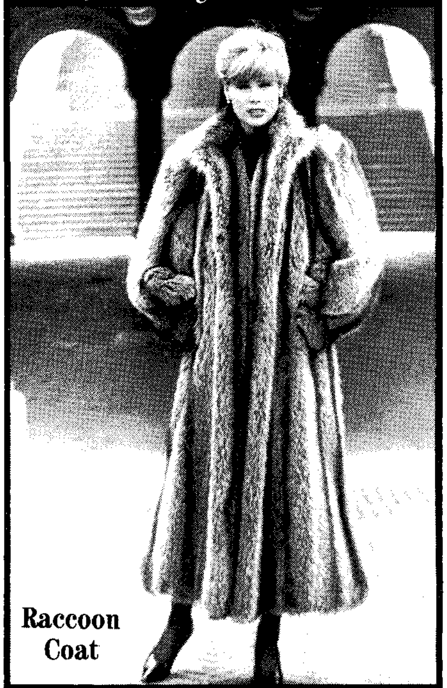

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THE TELLTALE HART

COPING WITH GARY

I'D LIKE TO START THE NEW YEAR OFF with a personal message to Gary Hart: Welcome back, *dude.* We missed you. And guess what. Despite all the, well, the monkey business, you *will* have an important role to play this year.

I know that most of my colleagues—and all of yours—were uncharitable, to say the least, when you returned to the campaign last month. The attacks were unprecedented. You were ridiculed, pilloried, and disdained. But don't worry: *We* didn't really mean it. (Although your colleagues, I suspect, did.)

In fact, I'd guess most reporters were secretly happy that Hart had become a recidivist. And why not? The campaign was in a rut. There were these six candidates. They would meet in debate several times a week and repeat nostrums about the deficit, the Persian Gulf, and Star Wars. (In fact, they were beginning to step on each other's lines: Both Dukakis and Gephardt claimed credit for "What we need is star schools, not star wars," a dubious distinction.) Oh, there were a few signs that the race was beginning to define itself: Simon was doing well in Iowa; Dukakis had loyal friends in New Hampshire; Al Gore was picking up some important political endorsements down south. But those tea leaves were being read mostly by reporters shackled to the process. The public was uninterested; prominent Democrats engaged in frantic handwringing, lamenting the mediocrity of the field.

And, to a certain extent, the concern was justified: The candidates were well informed, intelligent, competent . . . but bereft of vision. None had caught hold of a national theme, as Jimmy Carter captured the post-Watergate need for "a government as good as the American people" and Ronald Reagan sensed the post-Ayatollah need to "stand tall" in the world again. The six had become prisoners of the process, accomplices in their mutual diminution.

If nothing else, Gary Hart shattered the safe little world the candidates had created for themselves—which may be reason enough to welcome him back. I really do think Hart can and will perform a valuable public service in the coming campaign—although not quite the one he's envisioned for himself. He will most certainly not be the nominee: Private polls in Iowa show him with Manson-like negative ratings (nearly 60 percent disapproval) among likely Democratic caucusgoers. In one poll, 37 percent of "past caucusgoers" say they would not vote for Hart *under any circumstances.*

Actually, Hart's strength never was quite what it appeared to be: The early polls that showed him running ahead of the pack with 30 percent support were random samplings of stray civilians. Stray civilians, by and large, do not go out on cold winter nights to attend precinct caucuses in Iowa. More accurate polls of likely voters—even those taken in the first flush of Hart's announcement—showed him running significantly behind Dukakis in New Hampshire and Simon in Iowa. It is probably safe to assume he won't get any stronger.

THE LONELY HUNTER: *Hart's re-entry has thrown the other candidates off course.*

But that doesn't mean he won't have a profound impact on the race. He already has had one. His re-announcement speech was a classic. With one sentence, "Let the people decide," he carved a niche as a populist alternative (a bizarre formulation, given the candidate) and sounded the rallying cry of his campaign. In that instant, he became the only candidate for president in either party who *had* a rallying cry.

It wasn't much of a cry, but neither was "Morning in America" (Reagan, 1984) or "Bring us together again" (Nixon, 1968). For all his complaining about the trivialization of the process, Hart seems to understand that people need to know what a candidate's message is in 25 words or fewer. *Let the people decide:* There was a certain irony, too, in the fact that the people deciding in Hart's favor—the silent, obscure 30 percent who seemed to fall automatically into his lap, as it were, in each of the early polls—were most likely those who'd learned about him in *People* and the *National Enquirer,* the people more familiar with his cute ideas than with his new ones.

In any case, Hart's entry was a large rock falling into a small pond. The ripple sent the rest of the fleet into dry dock for retooling and rethinking.

"Gary Hart has done the other guys a favor," said Mario Cuomo, the noted bystander. "Anyone who is able to beat him in Iowa or New Hampshire will have increased stature. He's a real political heavyweight, a national figure. It's like the old days of boxing, when [Joe Louis] had the 'bum of the month' club—each month, some unknown would challenge the champ and——"

"Surely, Governor," I interrupted with malice aforethought, "you're not saying that the other six are bums?"

"Quite the contrary," Cuomo said. "I think they're excellent. But they don't have notoriety or celebrity status—and if any of them can beat Hart, he will be perceived as the new champion."

There is something to this, and something more: Hart is a Rorschach test for the other candidates. He has presented them with a crisis, a direct challenge to

Photograph by Ira Wyman/Sygma.

their legitimacy, a problem they will have to face *in public*—and a chance for the rest of us to see how they react to the unexpected. And that is the most important service Gary Hart will perform this year: Through him, we will gain new insight into the character of his opponents.

This will be especially true on January 15, when the Des Moines *Register* holds the last, and perhaps most important, of the debates before the Iowa caucuses (the Republicans go at it on January 8). Hart's presence will change the well-worn, exhausted dynamic of these events; by now, each of the Democrats knows exactly what to expect from his colleagues. But no one has any idea how Hart will fit in or what he'll have to say.

Make no mistake: Gary Hart will be the "story" of the debate. The others will be judged on how they respond to him. The contest will be "Who, if anyone, gets to share the headline with Hart?" How to deal with this challenge has become the No. 1 topic of conversation within several of the campaigns ever since the Colorado dude re-entered the race. "My advisers tell me I'd better start thinking about what I'm going to do," says Bruce Babbitt, who gained some notice by "standing up" for honesty about the new taxes at last month's NBC debate in Washington. "Maybe this time I'll lie down."

Of the six, Babbitt seems most likely to go with his gut—he has the least to lose and, as a candidate who really *has* been offering new ideas in this campaign, he's got the most to be angry about. Dick Gephardt was hurt when he attacked Paul Simon in the NBC debate ("Simonomics is Reaganomics with a bow tie") and might be expected to keep a low profile with Hart—except that his campaign is in desperate trouble and he can't afford *not* to be at least a piece of the story. Al Gore has conceded Iowa and would seem to have nothing to gain from taking on Hart—but his hopes for a New Hampshire surprise were quietly punctured by Hart's entry. He can't be too happy about that. Jesse Jackson can and will do whatever he wants to do—and with gusto.

That leaves the two candidates who have the most to gain—or lose—from a confrontation with Hart: Paul Simon and Michael Dukakis.

"My first reaction when Hart got back in was sheer rage," says a top Simon adviser. "After a few days, though, that wore off and I got depressed. This guy really does pose serious problems for all of us. Do we go after him? Do we legitimize Hart by simply treating him like everyone else? And what does *he* do? Will he come after us?"

Probably not. Just being on the stage will be a victory for Hart—and a blow to the others. Simon, given his calm, avuncular presence and soothing voice, certainly has the *style* best suited for taking Hart to the woodshed. If he played the high-school principal scolding an errant sophomore for bad manners, Simon could demolish Hart and—if he's really clever—score some points against the lax moral standards of the Reagan era as well. "Gary," he might say condescendingly, "we've had an awful lot of 'new ideas' over the past few years about balancing the budget, selecting Supreme Court nominees, and dealing with the Ayatollah. We've had a lot of people in government who've been willing to play fast and loose with morality and the truth. I think people are tired of that. They want some plain, old-fashioned common sense and *decency*. They want a government that cares."

But Simon probably won't do that. "You run a serious risk of seeming self-righteous," says Jody Powell, the former Carter press secretary. "And if more than one of these guys goes after Hart in a heavy-handed way, it'll seem like they're ganging up on him. Then Hart wins. I tend to think the best thing to do is just ignore the guy if you can."

"You can't ignore him," says Roger Stone, the Republican consultant. "You can't mix it up with him about the personal stuff, but you can't let him get away with stealing the show, either. You have to go after him in a way that illuminates his dirty little secret—that he doesn't really have all that much to say. I think the guy best qualified to go after him in that way—and who stands the most to gain—is Dukakis."

That's doubtful. "We'll debate him on the issues," says Susan Estrich, the Dukakis campaign manager. "If Hart becomes just another candidate on the stage, fine with us. We'll beat him."

"Too bad. I would like to see Michael tear the guy's head off," says a Washington insider who advises Dukakis. "But he won't. He believes that the best course in these things is to take the highroad."

Certainly, that strategy seemed to work well for Dukakis in the NBC debate. But will it work with Hart? I suspect that at some point in this campaign, Michael Dukakis is going to have to get down in the ditch with the other guys and do something *spontaneous,* if for no other reason than to prove he is not an alien life-form. "This conversation is taking place within the campaign right now," says a source close to the candidate. "Constantly, in fact. It is talked about all the time."

Will the talk turn to action? The conventional wisdom is that it will not. But if Dukakis and his colleagues do not figure out a creative way to deal with Hart, they run the risk of diminishing themselves still further. In a year when "character" and "stature" have been the issues, Gary Hart has thrown down the gauntlet. He has provided his opponents with their greatest challenge yet—and perhaps their greatest opportunity. ■

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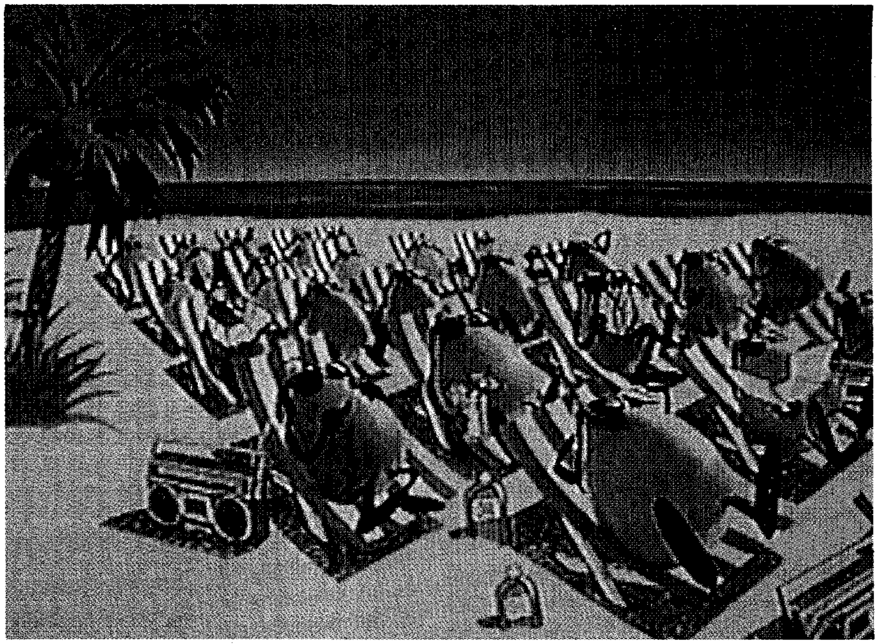


WHAT'S POPPIN': *Planters' new-style pitch versus Redenbacher's folksy campaign.*

IN 1986, THE AVERAGE AMERICAN CONSUMED 51.5 quarts of whole milk, 3.8 pounds of butter, 15.2 quarts of ice cream, and 46 quarts of popcorn. Popcorn? Indeed. Popcorn is exploding—and all indications are that it will keep on popping over the next few years. It's as American as hot dogs and apple pie.

Last year, sales of popcorn—both popped and unpopped—increased by 24 percent (gains of 5 to 6 percent are considered healthy for snack foods), and over the past five years, sales of unpopped have nearly tripled. "Popcorn is the fastest-growing segment of snack foods," says Karen Fidler, marketing director of the Bachman Company. "And snack foods are one of the fastest-growing sectors of all foods." According to Packaged Facts. a New York–based market-research company, the $1.5-billion retail popcorn market will grow to $2 billion by 1990.

The popcorn explosion has lured marketers—large and small—to bring out their own brands. There's also been a rush toward celebrity poppers. Actors turned entrepreneurs seem especially attracted to the fluff: Ken Kercheval, who plays Cliff Barnes on *Dallas,* owns a controlling interest in Old Capital Popcorn, and Paul Newman has brought out his own Oldstyle Picture Show popcorn.

Almost all the recent introductions have been in the field of unpopped kernels, and Packaged Facts predicts that this segment of the market will grow twice as fast as the pre-popped one.

King of the kernels is Orville Redenbacher, the premium brand named for the bow-tied Hoosier. Redenbacher, who developed a fluffier strand of popcorn, moved the entire industry from a commodity-oriented business into a gourmet one. Marketed by Beatrice/Hunt-Wesson, Orville Redenbacher popcorn now leads the microwave field with an estimated 37 percent share of the kernel market. But General Mills' Betty Crocker Pop Secret microwave brand, launched in January 1986, and Pillsbury's microwave popcorn are closing in—along with such microwavers as American Home Products' Microwave Jiffy Pop, Heinz's Weight Watchers brand, and National Oats Company's 3 Minute Brand Super Pop.

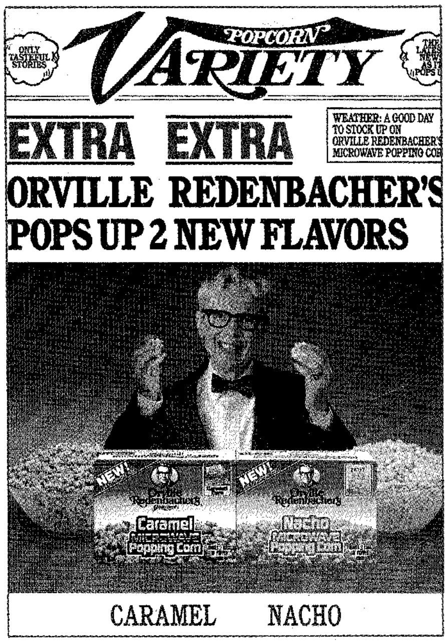
Why America's seemingly sudden interest in popcorn? William Smith, executive director of the Chicago-based Popcorn Institute, says that health-conscious Americans have finally discovered popcorn's "wholesome goodness and natural deliciousness"—and limited calories. (One cup of the air-popped stuff packs just 26 calories. Even drizzled with one tablespoon of butter, popcorn contains only 126 calories a cup.)

Several health organizations champion popcorn, including the American Cancer Society, which cites its high fiber and low fat content. The American Dental Association cheers its sugar-free status, and the American Dietetic Association applauds its calorie count.

John DeGraff, director of marketing at the Weaver Popcorn Company, the world's largest producer of unpopped corn, credits the "rage to graze" and popcorn's low price as reasons for the popularity. "We're eating smaller amounts of snack foods during the day rather than eating three big meals," says DeGraff, who notes that while sales of all snack foods are booming, popcorn sales in particular are skyrocketing.

"The kind popped at home costs around 6 cents a serving," he says. "I can't think of any other food in that league."

But perhaps the key to popcorn's success is the sale of microwave ovens. "Popcorn is a yuppie grazing food that will survive the death of yuppies," says Ben Frustaci, head of McCormick's TV Time brand. "The fad has caught on. Yuppies helped, but what drove up the sales was the purchase of microwave ovens. After you've boiled water and defrosted in the microwave," says Frustaci, "you look for other ways to justify the purchase. And what better way than microwave popcorn? It's four minutes and no mess—instead of the old twelve-minutes-and-cleaning-pans routine."



Approximately 70 percent of households in this country already have a microwave oven. By the end of the decade, they're expected in nearly 90 percent.

Despite its current vogue, this thoroughly modern munch has been around for centuries. In the fifteenth century, the Peruvian Indians toasted a corn they called pisancalla until it burst, then used popcorn as a confection. Popcorn was also a fixture of the North American Indians' diet—and wardrobe. The Indians worked popcorn into headdresses, necklaces, corsages, and other ornaments. They brought a deerskin bag of popcorn to the first Thanksgiving feast, at Plymouth, Massachusetts.

It has been called parching corn, popped corn, and rice corn. It became known as popcorn in about 1820. Colonists doctored the popcorn with sugar and cream—and created what may have been the first puffed breakfast cereal.

Throughout the 1800s, Americans routinely popped the kernels in wire baskets over open flames and used them as decorations on Christmas trees. In 1885, a Chicago inventor named Charles Cretors created a steam-powered machine to pop corn in oil. (When heated rapidly, moisture inside the kernels turns to steam and creates enough pressure to burst the shell. People used to believe that a little demon lived inside the kernel and threw such a tantrum when he was angry that the corn exploded.) Cretors's cooking method was used for nearly a century—until the appearance of such modern-day appliances as the hot-air popper and the microwave.

In 1896, after it had become common to add molasses and make crunchy popcorn balls, a Chicago manufacturer came out with a combination of popcorn, molasses, and peanuts that he had introduced three years earlier at the Chicago world's fair. He called it Cracker Jack.

But it was Orville Redenbacher who really transformed the industry. Before Redenbacher developed his gourmet hybrid, popcorn was primarily a regional commodity that was sold (mainly in the Midwest) as a simple, inexpensive fun food. Quality and individual-brand differences were rarely emphasized, although Arthur Godfrey did endorse Jolly Time as "the world's best popcorn" and Jiffy Pop touted its disposable pan.

Then, in the mid-sixties, Redenbacher, a onetime county farm agent and later the head of an agricultural-supply company, developed a popcorn that he argued was fluffier, better-tasting, more tender, and more "poppable." Redenbacher's gourmet hybrid popped nearly twice as large as the competition's and dramatically reduced the number of "old maids," as popcorn marketers call the unpopped kernels. Redenbacher approached various companies with his new and improved gourmet concept and was rebuffed. They argued that consumers wouldn't pay more for pedigree. So in 1970, Redenbacher decided to market Orville Redenbacher's Gourmet Popping Corn himself—with a picture of his own country-bumpkin face on the label.

The corn was an immediate hit. By late 1971, a division of Hunt-Wesson had assumed distribution; in 1976, Hunt-Wesson bought Redenbacher. The company spent $6 million on advertising the popcorn the first year—ten times what the entire industry was spending to advertise at that point.

Today, the advertising stakes are higher, of course, and considerably more imaginative. Pillsbury, which introduced the first microwave popcorn, has been lying low in terms of advertising, but General Mills came on strong in January 1986, when it introduced Pop Secret. The company shows little animated corn kernels, plopped down in sun chairs, sporting sunglasses and holding up sun reflectors. They oil themselves and rock 'n' pop to "La Bamba." (An earlier campaign used George Plimpton in a dull testimonial.)

Redenbacher's latest TV spot uses his real-life grandson—a bow-tied lookalike. The ad—with hayseed charm aplenty—focuses on the brand-new flavors from "the first and last name in popcorn." Planters' ads evoke nostalgia, with scenes of a carousel and an old-fashioned popcorn wagon. Other spots depict Planters popcorn as light and fluffy enough to float up to the ceiling.

Despite the scramble to cash in on the big pop, some predict a shakeout in the market. "Currently, there are eleven big brands," says Ben Frustaci. "A year from now, I'll bet you'll see just four or five survivors. That's all the supermarkets will stock. Competition will force the little guys out."

This competition will also accelerate the introduction of a second generation of popcorn products, according to Martin Friedman, editor of *New Product News*. "Lots of foods like yogurt and granola bars start out healthy and end up as confection," says Friedman. "Soon, you'll even be able to get microwave popcorn in raspberry and strawberry flavors, for instance."

And it would be great to get it around the world as well—almost all the world's popcorn is produced and consumed in America. Now, if marketers could only persuade foreigners to adopt America's passion for popcorn, the trade balance might tip a bit in our direction. ■

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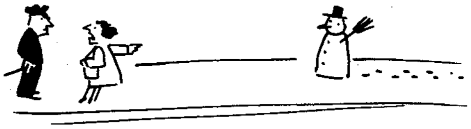


EDITED BY ERIC POOLEY

TRUE TALE

Stop That Train

AT THE COLUMBUS CIRCLE station, I hurried down the stairs to catch the A train. A cluster of people on the downtown platform stared at something below. I edged through and looked. A man lay facedown on the tracks. He didn't move, and no one could say how he'd ended up there. I looked left, into the tunnel. There was no train. I spoke to a fellow in a suit beside me. "Let's get him," I said.

"No way."

Next to him was a teenager. He had a homemade tattoo on his forearm. "You." I pointed at him. "Let's get him."

"You got it, bro."

We jumped to the tracks and hoisted the unconscious man onto the platform. He was incredibly light. The teenager and I bounded up together. I'm no hero; it didn't seem difficult or dangerous, just the obvious thing to do. I put my foot next to the man's shoulder to prevent him from rolling back onto the tracks. My partner and I stood together, breathing deeply. A man approached—an MTA official in a blue uniform who spoke to me as he shouldered his way through the crowd.

"Are you a cop?" he asked.

"No," I answered.

"Then you're an *idiot,*" he said. "That man could have a broken neck or back. You had no business lifting him."

His words rang true. I was shaken. In my embarrassment, I lashed out. "What about the train, damn it? The train would kill him."

"I'm in charge," he said. "I've stopped all trains."

At that moment, there was a roar and a train hurtled into the station. The doors opened, and I stepped in. The last thing I heard was the voice of the teen with the tattoo. "You left the man to die," he howled at the MTA man. Then the train left the station. GREG DONALDSON

BRIEF LIVES

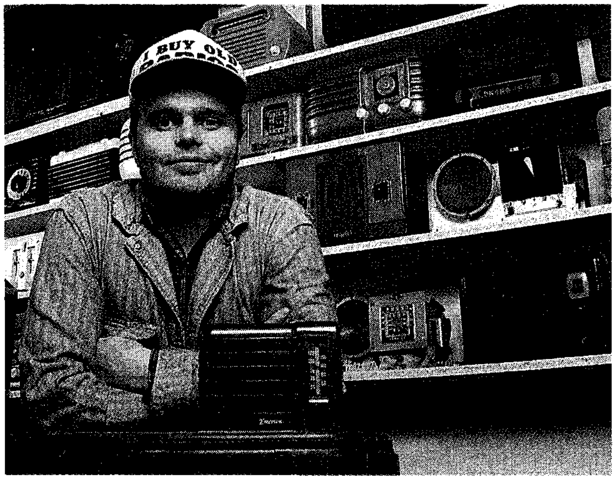
RADIO DAYS

IN 1975, A SOHO ANTIQUES DEALER NAMED Stephen Despres bought a 1936 Spartan console radio and took it back to his shop. "Looking at it one day," he says, "I imagined everything else removed from the room. Then I imagined a room full of radios."

Today, Despres, 35, has several rooms full of radios at Radiophile, his combination workshop, warehouse, and home in Brooklyn, where he buys, restores, sells, and collects radios manufactured from the early twenties through 1952: Gothic "cathedral" radios, sets that look like Mayan temples, others that resemble torpedoes, skyscrapers, and coffins. Even more arcane sets are in his living quarters upstairs. A grandfather clock with a built-in radio stands at the top of the stairs. Inside, radio lamps and radio end tables give the eerie feeling that every piece of furniture in the place is a double entendre. "The idea," he says, "is to show people they can collect radios without their homes' looking like retail stores."

Growing up in Massachusetts, Despres wanted a career in technology. But he also liked design, especially furniture and housewares. He settled for antiques, opening the 100 Prince Street Gallery in SoHo in 1974, "but when I bought that first radio, my technological aspirations came back strong."

"The American quality in these old radios is something you can't buy today," says Despres as he removes the chassis from a little red 1947 Emerson. The years after World War II marked the end of high-quality production. The United States sought to rebuild Japanese industry by granting it trade advantages, and ended up sacrificing its own pre-eminence in radio manufacturing. "One reason vintage sets have become such hot collectibles," says Despres, "is because it's no longer possible to buy an American-made radio."



Despres: An era of American quality.

Despres puts on a cap with letters that announce, I BUY OLD RADIOS. He's off to make a house call. There's a problem with a 1930 Majestic console, so Despres will remove the 70-pound chassis and take it home on the train. "You might think that's weird, but you'd be surprised how many customers lug historic radios on the subway. They're a lot more interesting than a Walkman." SAM STAGGS

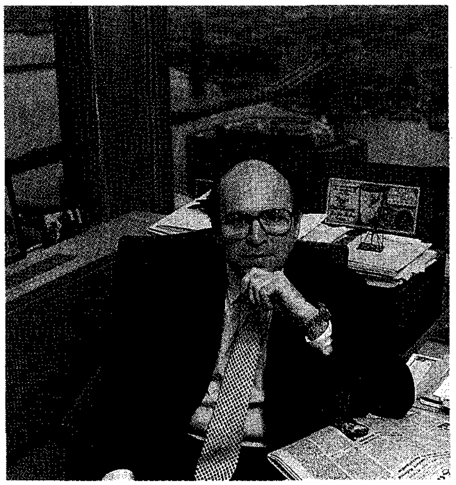
Photograph by Andy Freeberg. Illustrations: top, Guy Billout; left, Laurie Rosenwald.

THE LAW

Puccio's Tweedy New Firm

THE NEWS IS THAT Thomas Puccio, the criminal lawyer who has defended such notable human beings as Claus von Bulow and Stanley Friedman, has joined a law firm with a reputation as stuffy as its name: Milbank, Tweed, Hadley & McCloy. (What can you say about a firm whose middle name is Tweed?)

To put it politely, Puccio—former ABSCAM prosecutor and chief of the Eastern District Organized Crime Strike Force—is not a lawyer normally associated with white-shoe firms that handle ultra-respectable clients (founded in 1864, Milbank, Tweed, whose biggest client used to be John D. Rockefeller, now handles such banking clients as Chase Manhattan and last year had gross revenues of $96 million and a profit of $410,000 per partner).


Milbank, Tweed changes its image.

To put it a little less politely, Puccio is the kind of lawyer who feels compelled to say to a reporter, "I have *never* represented an organized-crime figure or any kind of drug dealer."

Still, it's somehow supposed to make sense that Puccio would join this staid firm and make a happy home. It's not his first association with a big-name firm—he joined Stroock & Stroock & Lavan in 1985 but bailed out a year later.

"Until now," says Puccio, "Milbank, Tweed hasn't been one of the pre-eminent firms in the field of litigation. They, and I, felt that my reputation as someone who has handled any number of criminal cases would attract clients. As you know, I have handled some high-profile criminal cases, some involving celebrities." As for Milbank, Tweed, the firm wants to change its image. First off, the partners disbanded the governing board in favor of an elected executive committee. Then it hired Puccio and another new partner, a 37-year-old Chinese American named Alice Young, who will recruit Asian corporate-banking clients. And *then* it hired a public-relations firm to tell everybody about all those things. "You have to change," says the firm's chairman, Alexander Forger, "or you're not going to survive." Not that this means the firm was in trouble: "The expansion simply reflects growth in our business."

What's in it for Puccio? He mentions "a good work environment" and "an exciting team," and it all sounds like a way of saying how nice it is that you don't have to pay for your own paper clips. Puccio swears he'll be at Milbank, Tweed for a long time. But when was the last time you heard of a high-profile defense attorney who gave up the limelight for unlimited free office supplies?

DAVID BLUM

OVERHEARD

AT CHELSEA CENTRAL:

Customer: "This is outrageous. I thought this was a salad with shiitake mushrooms, but there's only one mushroom here."

Waitress: "Hmm . . . that's funny—the chef usually puts in two."

R.D.S.

CHOW

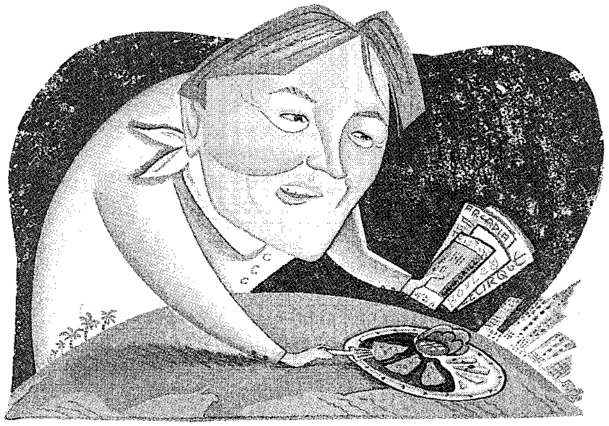
PUCK ON THE TOWN

AT BOULEY, THE NEW little French place on Duane Street, an eager waiter places the cork of a coveted Hermitage Vineyard 1972 Chardonnay at Wolfgang Puck's side. Another parades out a platter of oysters.

The Los Angeles chef remembers how, three years ago, he was offered "anything I wanted, including a lot of money and the chance to hang Rauschenbergs and Rosenquists on the walls," to open a restaurant in the Equitable Assurance Tower, on West 51st Street. But Puck—celebrated for those little goat-cheese pizzas and tequila sorbets at Spago and Chinois on Main—turned the offer down. Gilbert Le Coze opened Le Bernardin in the space, and Puck extended his sautéing, grilling, and wokking techniques into other areas, including a video, *Cooking With Wolfgang Puck.*

"I love New York too much to open a restaurant here," says Puck, 38. "Now it's a pleasure. That would be a nightmare!"

Still, he has been watching the success of two former Pucksters—Richard Krause, a chef from Spago, and Kenji Seki, a maître d' from Chinois—who have opened restaurants in New York. Puck says Krause, who recently opened Melrose, was "the most talented chef I ever worked with." He's less enthusiastic about Seki. "Kenji is very animated," says Puck, "but I don't think he knows a lot about food. Almost the entire menu at China Grill is lifted from Chinois. But the results aren't. It's as if they bastardized my child. Now I know how Mario Puzo feels when he sees *The Sicilian.*"



Having tasted the competition, Puck is looking ahead to his next venture—a beachfront restaurant in Santa Monica, perhaps designed by Richard Meier. "A simple place," says Puck, "with umbrellas stuck in the sand. With the feel of the Riviera. There's nothing in America like it. And there should be."

RICHARD DAVID STORY

Photograph by Michael Weinstein. Illustration by Robert de Michiell.

NIGHTCRAWLER

LATIN HIP-HOP: THE BEAT GOES ON

Noel and Vega in the D.J. booth.

AT HEARTHROB, THE dance club at 526 West 26th Street, the patrons don't wear black, they don't act alienated, and they don't drink alcohol. They wear baggy cotton-knit sweaters and red Reeboks and drink juice and soda. And they dance—3,500 to 4,000 teenagers, most of them Latin—until four in the morning.

This is the place where—in its previous incarnation as the Funhouse—Madonna and Lisa Lisa were discovered. But no one here tonight seems concerned with anything but dancing—either as couples or in big groups of men and women, arms raised over their heads in a kind of arabesque aerobics. With each new record, a chorus of screams rises, and more bodies force their way onto the floor. Over it all smiles a floor-to-ceiling spray-painted plaster clown face, and from the window that forms the clown's mouth smiles "Little" Louie Vega, the club's Bronx-born D.J.

Hip-hopping at Hearthrob.

Like John "Jellybean" Benitez at the turn of the decade, Vega, 22, is a principal architect of a resurgence of New York dance music. "It's definitely a new sound," says the five-foot-four-inch Vega. "All these clubs, like Hearthrob and 10-18, we're using them as testing grounds for new material—a new type of sound for New York."

That new sound is often called Latin hip-hop. It combines the hard beats of rap music, or "traditional" hip-hop, with the synthesizers and Latin percussion of seventies disco.

In 1985, Latin dance clubs such as the Devil's Nest in the Bronx and the Inferno in Chelsea (now defunct) found themselves in a bind. If they played rap music, the dancers complained that the sound was too hard. If they played disco, there were complaints that it was too soft. At the Inferno, a D.J. named David Morales came up with a solution: He played the instrumental mixes of rap records—just the beats—together with a cappella mixes of disco records. The dancers loved it, and the genre was born.

A sunnier version of the sound developed in Miami, and Latin hip-hop soon generated its own club scene and recordings, a new *Billboard* chart, and a new radio format. Hot-103 (WQHT-FM) began broadcasting in August 1986, replacing an unsuccessful rock station; the Latin teenagers of New York responded by placing Hot-103 among the top ten New York stations in Arbitron ratings.

THE HOTTEST NEW YORK dance record of the past few months belongs to a 22-year-old Puerto Rican named Noel. A high-school dropout and an alumnus of Bronx street gangs HBO (Homeboys Only) and the Young Skulls, Noel got his first job in music working as a busboy at the Inferno, which was run by Vito Bruno, who operates 10-18 and manages Noel. "Vito hired me a week after throwing me out of the club for fighting," Noel remembers.

Until the police padlocked the club because of gang fights, it was a playground for the HBO, Ballbusters, and CBS (Can't Be Stopped) gangs, as well as a spawning ground for Latin hip-hop. Here, Noel learned the importance of break-dancing *and* the martial arts (both key parts of his act), and he learned how to carry himself.

When Noel takes the stage at Hearthrob, he embodies Latin hip-hop's mix of rap toughness and disco sheen: He is both macho and vulnerable. Dressed in a leather vest, white T-shirt, and jeans, he flicks a half-smoked cigarette into the crowd, kicks his leg over the microphone stand, and screws up his eyes. "Silent morning," he sings, "wake up and you're not by my side."

In a circuit geared to romance, this sets off screams every time. Hearthrob and 10-18, like radio station Hot-103, play nothing but love songs, over a beat that commands the suspension of disbelief. "Latins are really into romance," says Noel. "It's old-fashioned, but there has to be a big space in all Latino kids' hearts for romance. That sensitive feeling is still there." JOHN LELAND

PRICES

HERE'S WHAT THE holiday price war has done to the cost of home-video cameras:

☐ Panasonic Omnivision PV-320 VHS Camcorder, and Sony CCD-V5 8-mm. Handycam, at Macy's, $1,199 and $1,050, respectively.

☐ At East 33rd Typewriters and Electronics (42 East 33rd Street), $1,099 each.

☐ At Uncle Steve's (343 Canal Street), $1,050 and $975.

☐ At Sixth Avenue Electronics (1024 Sixth Avenue), $969 and $899 (cash only).

☐ At Grand Central Cameras (420 Lexington Avenue), $895 and $848.

☐ At Camera World (104 West 32nd Street), $888 and $848.

Photographs: top and left, Chip Simons; bottom, H. Armstrong Roberts.

Monday

5:50 pm	Jewish Humor /A0173
6 pm	U.S. Rep. Pat Schroeder: "U.S. Defense Policy" (4/25)/A2501
	Silk-Screen Workshop/ A5545A
8 pm	Eric Bentley, Hortense Calisher, Vartan Gregorian, John Guare: "Writers on Writers"/ A0109

Tuesday

10:45 am	N.Y. Art Scene/A0181
6 pm	Best Investment Newsletters (4/26)/ A8835
	Ben Wattenberg: "The Birth Dearth" (2/16)/A0271
	The Village Voice: "Editors and Columnists Speak"/A0112
8 pm	The Art Film: Europe/ America/A4408

Wednesday

10 am	Psychotherapy and Psychoanalysis/A2771
5:25 pm	Advanced Rock/Blues Guitar/A3268
6 pm	Abba Eban: "Israeli Politics at 40" (4/6)/ A0106
	Asher Edelman: "The Decay of Corporate Ethics" (4/27)/A0113
7:45 pm	Contemporary Photography/A5203

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Thursday

4 pm	Tax-Free Bonds/A8883
5:50 pm	Fiction Writing/A3026
	Socially Responsible Investing in N.Y.C/ NY355
6 pm	Painting/A5435B
7:45 pm	Men and Women: Cross Cultural Perspectives/ A0804
8 pm	Richard Brown: "Filmmakers on Filmmaking"/A0211

Friday

9:30 am	Building Neighborhood Child Care Alternatives (3/18)/NY334
5:30 pm	Experimental Art Workshop/A5448
7 pm	Donold Spoto: "Hitchcock and Friends"/A4402
	Database Programming: dBase III+/A8326

Weekend

9:30 am	Video Electronics Workshop (Sun.)/A4775
	Business Writing (3/5)(Sat.)/A8703
10 am	Michael Winship, others: "TV: A Medium Focuses on Itself" (2/27) (Sat.)/A0118
10:30 am	Elementary Spanish I (Sun.)/A2377E
7 pm	Cooking for Couples (Sat.)/A9478A

RUTH RECOMMENDS

BY RUTH GILBERT

Singer-pianist Freddy Cole, who follows in the family tradition of sophistication and artistry (he's Nat King Cole's brother), is at Bradley's through January 9, singing torch songs by Gladys Shelley, Cole Porter, and Stevie Wonder.

'THE HOT CLUB OF FRANCE'

Michael's Pub offers a celebration (above) of the famed group of aficionados who banded together in 1932 to share their enjoyment of jazz. The dates are January 12 through 30. Happy legendary jazz!

'THE RIVER'

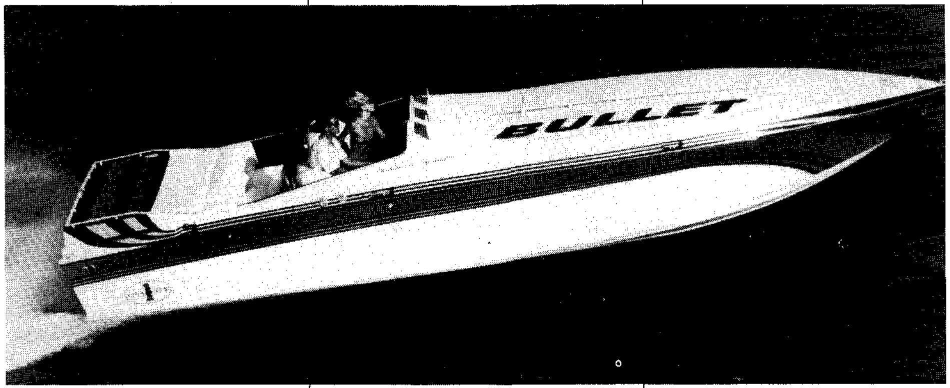
Ray Stephens and Carol Dennis (below) contribute to a charming musical revelation by Peter Link. It's fun and opens January 10 at the Promenade Theatre.

SONDHEIM SALUTE

Helen Schneider appears at the Ballroom from January 5 through 30 with a collection of popular as well as lesser-known tunes by the composer. She'll be joined by guest singer David Carroll.

'LES CONTES D'HOFFMANN'

Swiss-born Charles Dutoit will conduct the Offenbach opera this season at the Metropolitan (January 5 and 8 and March 16, 19, 24, and 28). Placido Domingo and Neil Shicoff perform in different casts.



ANCHORS AWEIGH!

The New York National Boat Show sails into the Jacob K. Javits Convention Center on January 9 and features over 1,000 vessels of all sizes (and prices). Take your pick.

Photographs: top left and center, Martha Swope; bottom left, Christian Steiner.

Something Like A Soap Opera. But More Like Life.

Albert Square. This is London's East End, the heart of Cockney culture, home to twenty-three of England's most intriguing subjects. Some were born here. Some ended up here. And some will do almost anything to get out.

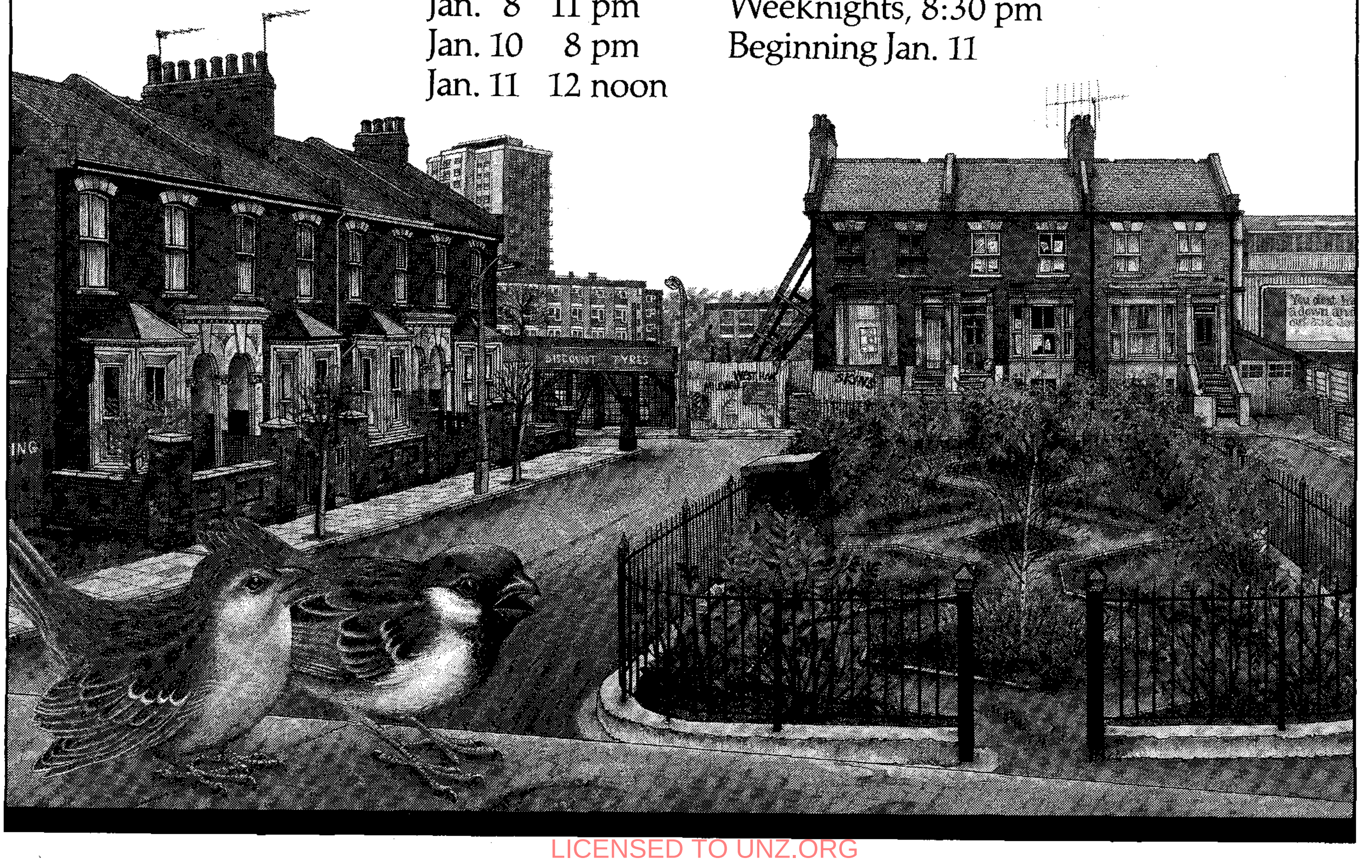
This is EastEnders, the most popular British television series ever. Now EastEnders comes to New York. *Only* on WNYC TV-31.

The series begins January 11. But tune in first for a 2½ hour special introduction to the characters, conspiracies and cockney humor, hosted by America's newest star, British comedienne Tracey Ullman. Nothing else can prepare you for the impact of England's finest half-hour.

WNYC·TV·31
Manhattan Cable 3 or check local listing.

EastEnders

The Movie		The Series
Jan. 8	11 pm	Weeknights, 8:30 pm
Jan. 10	8 pm	Beginning Jan. 11
Jan. 11	12 noon	



HARD TO BE RICH

THE RISE AND WOBBLE OF THE GUTFREUNDS

BY JOHN TAYLOR

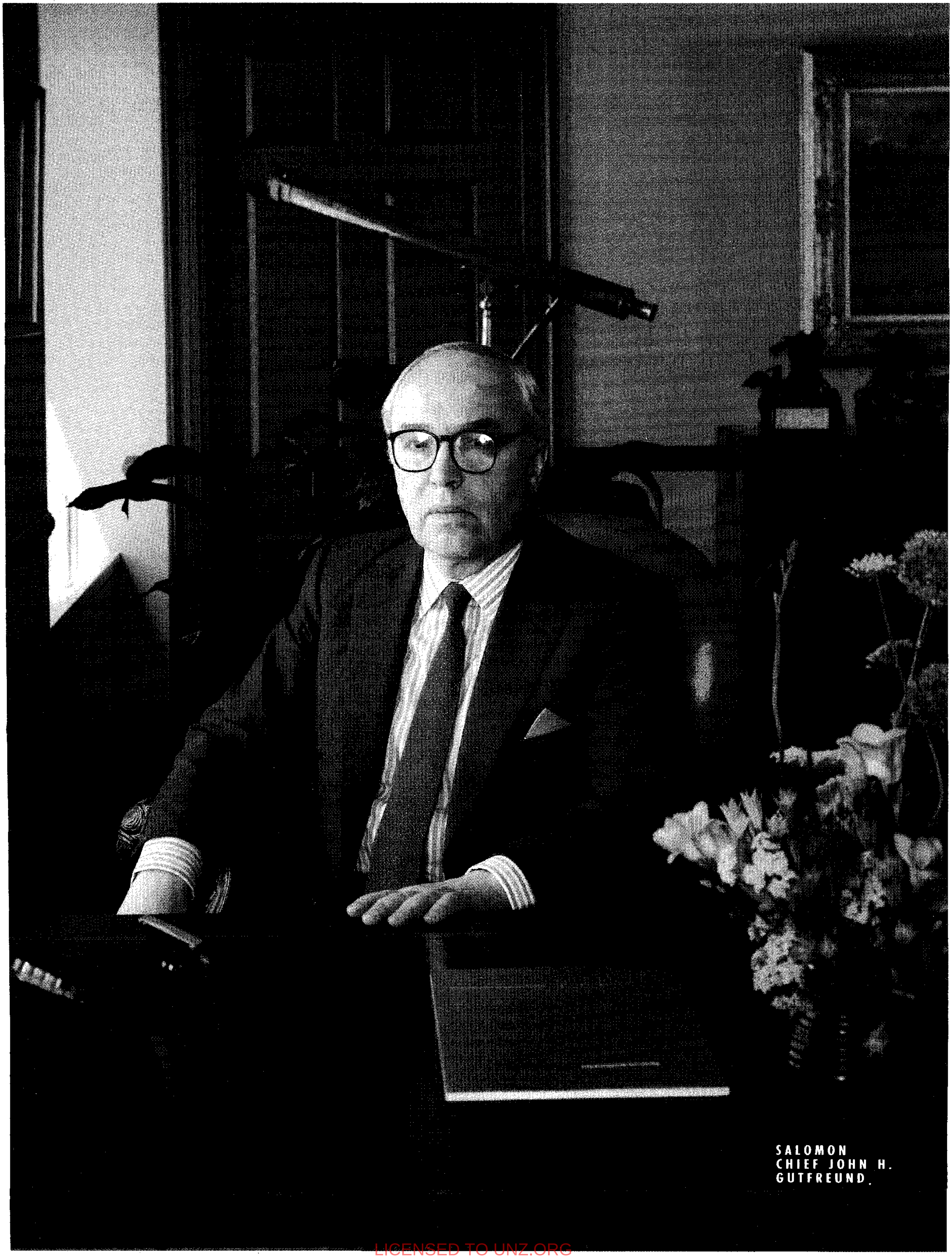
JOHN GUTFREUND AND MALCOLM FORBES HAD BEEN friends for years, so when John married Susan Penn in 1981, Susan and Malcolm naturally became friends. The Gutfreunds went ballooning with Malcolm last June in the south of France. They were among the envied group that spent the Fourth of July on his yacht in New York Harbor. When Malcolm was putting together his guest list for the little lunch he threw in October for Danielle Mitterrand, wife of the French president, he of course thought of including Susan.

Now, Susan is a woman they all love to snicker at, all those snobs and gossipmongers who lunch at Mortimer's. But they miss the point about the woman. Her excesses (the *four* varieties of caviar) and her frivolities (who can forget the spun-sugar apples?) and even her affectations ("*Bonsoir, Madame,*" she said when introduced to Nancy Reagan) are all just endearing expressions of her—as Susan herself might put it—*joie de vivre.*

Because whatever Susan Gutfreund's flaws may be, she is never dull. And to her credit, she tries to charm and often succeeds. Gianni Agnelli, for example, is absolutely infatuated with her. Also, Susan loves just about everything French. So Malcolm penciled her in for the Mitterrand lunch.

Susan did not disappoint. There they all were—Estée Lauder and the Dillons and the Zilkhas and John Fairchild and Susan Newhouse and Donald Trump—sitting at the table in Malcolm's private office in the *Forbes*-magazine building on lower Fifth Avenue. This was a couple of weeks after Black Monday, and Malcolm's guests were all feeling a little

Photograph by Jacques Lowe/Woodfin Camp.



SALOMON CHIEF JOHN H. GUTFREUND.

BY ONE ESTIMATE, THE GUTFREUNDS SPENT $20 MILLION DECORATING THEIR SIX-BEDROOM FIFTH AVENUE DUPLEX.

shaky. But no one had more reason to be distressed than Susan Gutfreund.

After all, Salomon Brothers, the investment bank that John Gutfreund runs, had suffered heavy trading losses during the crash. Internally, it was still divided by the fact that Gutfreund had sold 12 percent of Salomon's stock to Warren Buffett at a handsome discount to prevent Ronald Perelman from seizing control of the company. Many of the firm's executives were outraged, and rumors ran through Wall Street that a dissident faction at the investment bank was going to force Gutfreund out as chairman and chief executive officer of Salomon, Inc.

Still, everyone at Malcolm's lunch aspired to gaiety, especially Susan. A beautiful blonde with a wide red mouth, she regaled the table with tales of the difficulties of keeping the staffs of two houses running smoothly (she and John divide their time between New York and Paris). At one point, as if in search of just the right insouciant epigram with which to sum up these amusing tribulations, Susan exclaimed, "It's so expensive to be rich!"

SUSAN GUTFREUND DIDN'T COME UP WITH THIS LINE herself. It was, as a matter of fact, embroidered on a cushion right there in Malcolm's office. Nonetheless, as Susan observed—and this is what makes her invaluable—it was true! It *is* so expensive to be rich. For the Gutfreunds, anyway. By one estimate, they spent more than $20 million decorating their Fifth Avenue duplex (though that's not much, considering that a single ordinary Impressionist painting can cost a quarter of that sum). Last year, while the French decorator Henri Samuel was doing their mansion in Paris, Susan and her young son, John Peter, and John Peter's nanny stayed for months on end in a lavish suite at the Ritz that cost at least $1,000 a day. "My wife has spent all of my money," John Gutfreund confided to a friend recently, "but it is worth it."

Gutfreund was not really joking. He doesn't seem to care that Susan has been running through his fortune in an incredible sort of beat-the-clock spending frenzy. "She's enriched my life," he told a reporter in 1984. She has, in other words, made him appreciate the finer things, like ormolu and Roederer Cristal. "This guy really thinks he's the frog and she's the princess," says a friend of the couple.

John Gutfreund, 58, is short and pudgy, with thick lips that give him a vaguely sensual look, and delicate rimmed glasses that add a thoughtful air. Overall, his appearance is rather bland. But people in the securities industry describe Gutfreund as a "brutal trader" and "the king of Salomon" who rules the firm with an iron fist. Those who know him socially, however, say that at the time of his marriage to Susan, now 41, Gutfreund saw himself as little more than a bond-trading grind. His life, they say, *was* transformed by the impetuous woman who became his second wife.

This may be more than superficially true. Certainly, Gutfreund's marriage to Susan coincided with his emergence as one of the most powerful—and visible—men on Wall Street. Then, too, the couple's social progress, the ascent of the Gutfreund star, occurred alongside Salomon's rise as the country's pre-eminent investment bank. The installation of his wife in their Fifth Avenue apartment—arguably one of the most sumptuous homes in the city—proceeded apace with his plans to move Salomon into what would have been a true cathedral of finance, the mammoth skyscraper that Mortimer Zuckerman was to have built at Columbus Circle in partnership with the brokerage.

And today, Susan Gutfreund's setbacks as a figure of consequence in New York society resemble in a most uncanny way John Gutfreund's troubles at Salomon. If in a sense Susan unleashed her husband's ego, if she has enabled him to appreciate more in life than the yield on convertible debentures, she seems also to have instilled in him a dangerous sense of grandeur and diverted a crucial fraction of his attention from the running of his firm.

JOHN AND SUSAN GUTFREUND DECLINED TO BE INTERviewed for this article, and Salomon Brothers forbade its employees to talk. Nonetheless, interviews were conducted with more than 30 former employees and partners at Salomon, investment bankers from other firms, securities analysts, and friends and acquaintances of the Gutfreunds. Although many of these people asked not to be identified, the interviews with them paint a revealing and consistent portrait of the company, the couple, and their troubles.

John Gutfreund *is* Salomon Brothers, people say. Thus, though the firm has not been hurt as badly as L. F. Rothschild or E. F. Hutton in recent months, its problems, unlike theirs, are in large part attributable to the style of its chairman.

"Gutfreund is getting older," says a top executive at one of the major investment banks. "He's started thinking there's something more to life than all this work. That spells trouble. The ultimate end is that someone who cares only about the bottom line will stab him in the back."

"Say you're a significant partner at Salomon," reasons another investment banker. "All that stuff about Christmas trees and parties and skyscrapers is okay while the firm is making money. But if it starts losing it, assassination teams will begin to surface, saying this guy is out of control."

"It's my theory Susan Gutfreund has had a lot to do with John's problems," says a partner at a large brokerage who knows the couple. "When older guys discover their sexual vitality, they're gone."

Gutfreund himself recognizes that he's under pressure. Earlier this year, he reportedly said that management "should be put on the carpet" if the firm's performance doesn't improve. And a fortnight ago, he revealed that he'll take a huge pay cut for 1987—eschewing a bonus and earning only his regular salary of $300,000. (He'll also get $800,000 in deferred compensation and 300,000 Salomon stock options exercisable at $18.125, the price at the close on December 22.) In 1986, he earned $3.2 million.

Of course, a lot of people expect Gutfreund and his firm to rally. "John Gutfreund is a brilliant fellow," says William Simon, a former Salomon partner and a man who once contended with Gutfreund for the firm's chairmanship. "If he's a little bit off balance, he'll get it back."

WHETHER HE GOES OR STAYS, JOHN GUTFREUND remains the very embodiment of Wall Street in the eighties, a period in which vast amounts of wealth have been made without—as all those dour economists complain—producing anything tangible. Gutfreund has become rich by presiding over a firm that grew in large part by funding the massive federal deficit. But it is not so much the money Gutfreund has accumulated—a mere trifle compared with the hundreds of millions that Saul Steinberg or Henry Kravis has socked away—as it is the power he wields as the imperial ruler

WITH BROOKE ASTOR.

WITH SAMUEL AT THE ROTHSCHILD FÊTE.

WITH VARTAN GREGORIAN AND THE SCHLESINGERS.

The daughter of a career serviceman, Susan became a regular feature of New York society after marrying the Salomon chief.

CAVIAR AND SPUN-SUGAR APPLES.

of the country's largest and, until recently, most profitable investment bank, "The King of Wall Street" as *Business Week* called it in a 1985 cover story.

In addition to wealth and power, the eighties have celebrated ruthlessness. And no one has been as ruthless—and as proud of it—as John Gutfreund. At a dinner party in November, he was boasting of how tough-minded he had been the previous month in firing close to 800 Salomon employees.

The capacity for political intrigue—a sort of corollary to ruthlessness—has been elevated to a virtue in the eighties. In the past five years, Gutfreund's Machiavellian plotting has made Salomon resemble nothing so much as a Florentine palace during the rule of the Medicis. In his drive for power, he froze out the father figure who made him chairman, pushed aside the man with whom he shared power and who had made him wealthy, and banished the brilliant protégé he had hinted might one day replace him.

The era has also celebrated excess. Many of the merchant princes of the age have left older wives for young honeypots, but none of these women is quite the equal of Susan Gutfreund. She set new standards for ostentatious consumption at the parties she threw at River House, where the Gutfreunds lived in the early eighties. *Le tout* New York attended to swill champagne and feed at troughs of caviar. Grievously, the River House fêtes came to an end when the Gutfreunds left after a dispute with the upstairs neighbors over one of Susan's most outlandish acquisitions, a 22-foot-high Christmas tree (four times as tall as her husband).

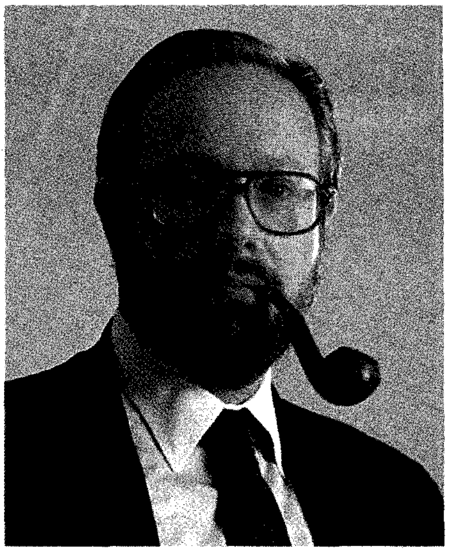
THE EIGHTIES, IN SUM, HAVE BEEN AN ERA DEFINED by Sneering Contempt. It is an attitude—evident in everyone from Ivan Boesky to Edwin Meese—that John Gutfreund personifies. One senior Wall Street executive who hardly knew Gutfreund recalls sitting beside him at a dinner. When the executive asked how a certain principal he knew at Salomon was doing, Gutfreund said, "We got along fine before he came. We'll get along fine after he goes."

"Sure enough, the man left a few months later," the executive says. "But for Gutfreund to malign him to a casual stranger while he was still a partner was gross. It was a real meanness of spirit."

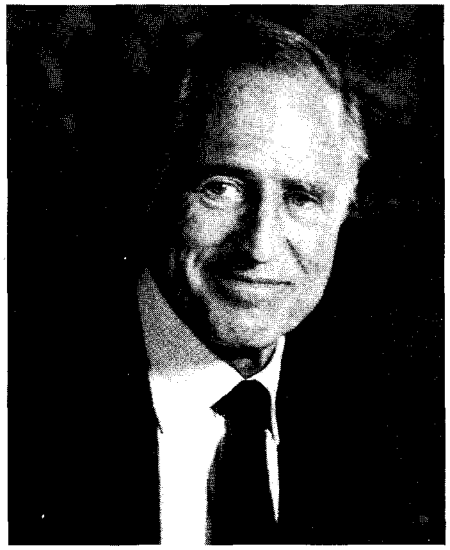
One of Gutfreund's characteristic displays is said to have occurred at a party in September. Turning to his dinner companion, a woman from an old New York family of diminished fortune, he said, so the story goes, "Well, you've got the name, but you don't have the money."

That sort of remark is vintage Gutfreund. But he's misunder-

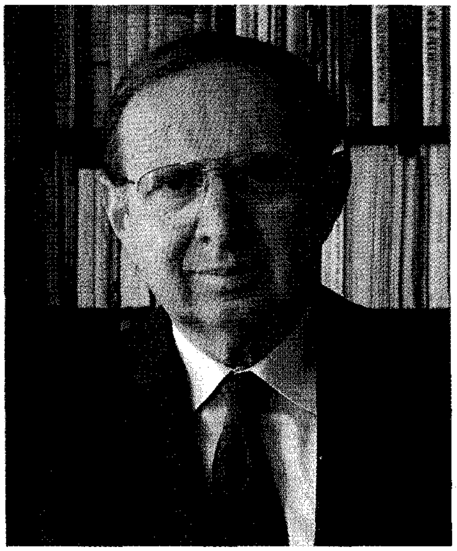
Photographs: top, ©1988 by Jill Krementz; right, Philippe Costes/WWD; bottom, Sonia Moscowitz.



LEWIS RANIERI.



WILLIAM "BILLY" SALOMON.



HENRY KAUFMAN.

stood, his wife complains. Despite her refining touches, Gutfreund remains a trader. Traders are gruff. They have to be. Have you ever been to the trading floor at Salomon Brothers? It's a barnyard, for God's sake, filled with hundreds of bellowing, shrieking, cursing traders. The only way to be heard above that awful racket is to yell. The only way to get someone's attention is to insult him. You can't take it personally. "He's a *trader,*" Susan said to someone Gutfreund once insulted, as if that excused everything.

Gutfreund froze out his mentor and fired his protégé. The company's famous economist has just resigned.

DISTINGUISHED CAREERS AT SALOMON.

Iron lungs and a thick hide are certainly prerequisites for trading. It also requires muscle and daring, quick reflexes rather than rarefied intellect. Traders profit by moving faster than anyone else, not by thinking more profoundly. That explains why traders, all trying to get out in front of one another, often stampede through the market. If it's up, they buy; if it's down, they sell. "You can't fight the tape," traders say. "The trend is your friend, and the trend is the last order on the tape."

John Gutfreund is perhaps the quintessential trader. But, then, he is very much a creature of Salomon Brothers—the only place he has ever worked. And Salomon is perhaps the quintessential trading company.

GUTFREUND GETS UP AT AROUND SIX IN THE MORNING. He is chauffeured down to the financial district and arrives by seven at the Salomon offices at One New York Plaza, directly across from South Ferry. He eats breakfast in the elegant partners' dining room and by 7:30 is at his desk, where he is wont to light up a Temple Hall Jamaican cigar and leaf through the fresh copies of the Washington *Post,* the New York *Times,* the *Wall Street Journal,* the *International Herald Tribune,* and the *Financial Times* that await him.

This desk is not in Gutfreund's formal office. He does have such an office—decorated by Susan with black matte walls and Art Deco fixtures—but he uses it largely for ceremonial occasions. Gutfreund's working desk is at the front of Salomon's gargantuan trading floor. One hundred feet long and two stories high, the floor has double-height windows overlooking New York Harbor, a wraparound visitors' balcony, and a massive electronic quote board that displays the current trading price of about 200 stocks. The soaring, awesome space is referred to at Salomon simply but reverently as The Room.

From his desk at the front of The Room, Gutfreund presides over a true financial empire. Salomon is not the most prestigious investment bank; that honor goes to Morgan Stanley or Goldman, Sachs. Nor is it the best known; Merrill Lynch, with 11,000 employees and its huge retail network, is. In fact, Salomon rarely trades stocks on a retail level, that is, for private investors. It works almost entirely for large institutions.

But Salomon is the most powerful investment bank on Wall Street. It had a capital base of $3.5 billion before the crash. Salomon uses its vast capital pool—the largest of any American firm until the recent merger of E. F. Hutton and Shearson Lehman—to shoulder aside other firms and buy up massive amounts of stocks and bonds that it resells as quickly as possible for very narrow profit margins. About $20 billion worth of securities change hands every day in The Room, more than are traded on the floor of the New York Stock Exchange.

Salomon has a corporate-finance and a mergers-and-acquisitions department, but the heart of the company is its trading operation. In other major firms, traders are viewed as a lower order—almost, in fact, like bone-through-the-nose savages. But at Salomon, the traders rule. That in turn accounts for the firm's ferocious corporate culture. "You've got to be in shape," Gutfreund reportedly told a group of trainees in the early eighties. "And I don't mean jogging and all that crap. You've got to be ready to bite the ass off a bear every morning."

WHEN JOHN H. GUTFREUND WAS BORN IN 1929, the family name was pronounced "Gootfroind." His father, Manuel, who was known as Buddy, owned a fleet of trucks that delivered meat to restaurants and clubs around New York. The family—Gutfreund has a sister—lived in a comfortable but ordinary house in Scarsdale. Gutfreund attended Lawrenceville prep school, where he became interested in theater and literature. One of his favorite books was Ayn Rand's *The Fountainhead.* Rejected by Harvard, he enrolled at Oberlin and graduated with a degree in English in 1951, having also earned a letter in soccer. After Oberlin, he joined the Army and served for two years as a member of the military police in Korea.

In 1953, Gutfreund was discharged from the Army and returned to New York. He was thinking of a career teaching

Photographs: left to right, Louis Psihoyos; Jacques Lowe/Woodfin Camp; Gary Gladstone.

SALOMON BECAME KNOWN FOR AGGRESSIVENESS, AND NO ONE THERE WAS MORE AGGRESSIVE THAN GUTFREUND.

literature but needed a job in the meantime. The Gutfreund family belonged to the Century Country Club in Purchase, which at the time was a social center for the German Jewish establishment. Among its members were the Salomon family, of the then very minor Wall Street bond house Salomon Brothers & Hutzler. In fact, William "Billy" Salomon often played golf with Manuel Gutfreund. Dad arranged an interview, and John Gutfreund, then 24, joined the firm as a $45-a-week trainee in the statistical department.

This was nothing to get excited about. "Wall Street in the fifties was not a popular place to work, the way it is today," says Robert Towbin, a longtime friend of Gutfreund's who is now a managing director at Shearson Lehman. "It was just a job, like any other."

After a couple of months, Gutfreund became a clerk in the municipal-bond department (the department he closed down in October). He proved adept at the business and was soon made a trader. Abandoning the idea of teaching, he rose swiftly through the ranks and became a partner at 34. "He always had a ferocious drive and ambition," says another old friend.

Gutfreund had also developed the affable salesman's manner that he would turn on and off at will in later life. "John had a good sense of humor," says Towbin. "He could kid around. He didn't take things that seriously. You could go to the Salomon trading floor and ask him what the hell was going on and he would laugh and say, 'I don't know.' "

In the late fifties, Gutfreund married Joyce Low, the daughter of Teddy Low, a prominent partner at Bear, Stearns & Company. "Marrying Joyce was a step up for John," says an old acquaintance. "The Lows were money; the Gutfreunds weren't." Joyce Gutfreund was an unglamorous woman of conservative principles. "She was very plain," says the friend. "Jews of her kind do good works and don't dress up."

The Gutfreunds moved into a nicely decorated apartment at 64th and Lexington. Gutfreund put in long hours at the office, while Joyce devoted herself to their three sons. It was a sober, responsible existence. "Joyce and John didn't dazzle," says the friend. "They were very gray people."

Not entirely. John Gutfreund has always had a maverick streak. He is, for example, one of the few prominent Democrats in the securities industry. In 1968, a period when he grew a beard, he supported Eugene McCarthy.

THROUGH THE SIXTIES AND SEVENTIES, SALOMON Brothers (the "& Hutzler" was dropped in 1970) was run by Billy Salomon. He was the son of Percy Salomon, one of the three brothers who helped found the firm in 1910. Under Billy Salomon, it evolved from a house that specialized in making markets in government bonds to a major force in all trading activities.

It also became known for aggressiveness. Though many on Wall Street found this quite disturbing at first, the deregulation of the securities business in the seventies made it ever more rewarding. And no one at Salomon was more aggressive than John Gutfreund. "In the mid-seventies, a client of mine in the Midwest told me Salomon was calling on him," remembers Bob Towbin, who at the time was part of the small firm L. F. Rothschild, Unterberg, Towbin. "I called John, who was a friend. I said, 'It's an old client—it's my account. It's not a big deal for you, so I'd appreciate it if you'd lay off.' He said, 'Nobody has any accounts anymore.' I was shocked. But he was right; the world had changed. The days of the old-boy network were gone. You had to fight in the jungle. He was an old friend, but he taught me that this was business."

William Simon had left Salomon Brothers by that time to join the Nixon administration, and in his absence, Gutfreund was recognized as the inevitable successor to Billy Salomon. "People thought of John Gutfreund as larger than life," says a former partner. "He could see people and size up problems immediately. He had a way of looking at life that was unique." Thus, when Salomon stepped down in 1978, it was to no one's surprise that he appointed Gutfreund managing partner.

Gutfreund's professional success had its cost, however. Just at the time he was beginning to be talked about as the successor to Billy Salomon, his wife, Joyce, left him. "We weren't having fun anymore," a friend recalls Joyce saying at the time.

Gutfreund moved into a bachelor apartment at 900 Park Avenue, at 79th Street. He led a lonely existence, and though he became head of Salomon Brothers, he did not seem happy. "I ran into him at a party in Paris in 1978," says an old friend. "He came up and said, 'Do you remember me? I'm John Gutfreund.' He seemed quite desperate and forlorn."

One of Gutfreund's pals was Huey Lowenstein, an investment banker at Donaldson, Lufkin & Jenrette. In the fall of 1980, Lowenstein's wife, Sandy, told her husband that a friend of hers named Susan Penn had once bumped into Gutfreund, had become intrigued, and was interested in being introduced. Lowenstein arranged for the four of them to have dinner.

SINCE COMING TO NEW YORK, SUSAN GUTFREUND HAS been very secretive about her past. Few people know that she was born in 1946 in Chicago; that her father is Louis Kaposta, a man of Hungarian descent who served for 30 years in the Air Force; that her mother is of Spanish descent and is named America; and that Susan Kaposta had five brothers.

Because of her father's occupation, the family moved frequently around the U.S. and in Europe. "Susan attended three different high schools her senior year," says America Kaposta. "We had to rely on one another and cling to one another because [my husband] went to different commands." Susan was interested at an early age in society's acclaim. "When we were in Shreveport, Louisiana, when Susan was seventeen, she was chosen mascot of a military organization and was runner-up in a queen contest."

Susan spent some time at LSU, but after Louis Kaposta was assigned to Paris, she studied at the Sorbonne. She was hired in Paris by Pan American as a stewardess. In the late sixties, she met John Roby Penn, the heir to a Texas real-estate fortune. Susan Kaposta and John Roby Penn were married in 1970. They set up house in Fort Worth, where Penn was from, and Susan quickly became known there for the extravagance that would later become her hallmark in New York. "Susan was always sending these lavish flower arrangements," says Cissy Stewart, the former society reporter for the Fort Worth *Telegram.* "People made fun of her for it. But other people said, 'Poor Susan, she's just trying to be friendly.' "

Susan and her husband partied in Fort Worth and Fort Lauderdale, where Penn owned a house, and spent a lot of time sailing in the Bahamas. The marriage lasted only five years. They were divorced in 1976, and Penn has married several times since.

Susan remained in Fort Worth and continued on the social circuit. "Everyone was surprised she stayed around attending all the parties," says Stewart. "But she was out to catch a rich husband." No prospects materialized, however,

"IF HE WERE A PLUMBER, A BUS DRIVER . . . IT WOULDN'T MATTER," SAYS SUSAN'S MOTHER OF HER RICH SON-IN-LAW.

and Susan Penn (she kept her husband's name) headed north.

John Gutfreund and Susan Penn were so taken with each other during that first evening that when it was time to go, they had to be torn apart. And Susan's parents liked John when they met him. "If he were a plumber, a bus driver, an electrician, it wouldn't matter," says America Kaposta. "He himself is such a wholesome, humble, wonderful son-in-law."

The two became a couple very quickly, and very quickly after that, Susan moved into Gutfreund's Park Avenue apartment. "Susan had expensive tastes from the beginning," says an acquaintance. "I went to a Christmas party at 900 Park back then, and they had a big silver tree in the living room and under the tree were piles of empty blue Tiffany boxes, nothing but empty blue Tiffany boxes."

AROUND THE TIME JOHN GUTFREUND MET SUSAN, some old acquaintances observed that his personality seemed to change. Wall Street noticed, too. If nothing else, the ruthlessness for which he was becoming known reached a new level. When Billy Salomon named Gutfreund to succeed him in 1978, Salomon Brothers was a privately held partnership. Four years later, without even telling Billy Salomon—much less asking his advice—Gutfreund sold the firm for $554 million to Phibro, the giant publicly held commodities-trading company. "Salomon thought he was turning the company he had built over to a man he trusted," says a close observer of the firm, "and the first thing Gutfreund did was sell it."

Gutfreund explained that the firm needed capital to stay competitive and that he knew Billy Salomon would have opposed the sale. Though that may have been true, Salomon (who declined to be interviewed) was upset by the humiliating treatment experienced at the hands of his protégé. What's more, he didn't even get a premium for his limited-partnership interest. Though Salomon had essentially created the firm, he received less than $10 million from the sale. "I would have thought that those of us who had been here 40 years deserved to share in the gain," he told a reporter in 1985.

Gutfreund, on the other hand, received cash and securities worth around $32 million for his shares. And if Billy Salomon felt cheated, some people on Wall Street thought he had no one to blame but himself. "It was Billy's fault," says a former partner. "He put on the executive committee a group of tough, hard-nosed, greedy people who weren't going to do anything more than they had to do."

Having frozen out his mentor, Gutfreund turned against David Tendler, the head of Phibro. Under the terms of the merger, Tendler, a commodities broker, was to be chief executive of Phibro-Salomon, and Gutfreund was to run Salomon Brothers as an independent division. Tendler had believed Phibro would dominate Salomon, but the recession of the early eighties smothered the commodities market, while the stock rally that began in 1982 sent profits soaring at Salomon.

Because his division's earnings were growing, Gutfreund persuaded Phibro-Salomon's board to name him "co-chief executive." Threatened, Tendler secretly began planning to buy back the commodities operation. The deal collapsed when word of it leaked out, and Gutfreund took the opportunity to demand that Tendler be demoted and that he, Gutfreund, be allowed to run Phibro-Salomon singlehandedly.

When the board agreed, Gutfreund set about destroying virtually every trace of the commodities company he had conquered. He sold off a variety of its operations, cut its personnel by two thirds, and then, in 1985, purged all public memory of Phibro by changing the company's name to Salomon, Inc. It was the corporate equivalent of executing the inhabitants and then razing the town.

MEANWHILE, SUSAN GUTFREUND WAS BUSY ESTABlishing her own reputation. She and Gutfreund had married in 1981, around the time Gutfreund sold Salomon Brothers to Phibro. For a while, they lived in Olympic Tower, but in 1982, the Gutfreunds paid $1.1 million for the duplex on the twenty-fourth and twenty-fifth floors of River House—the same apartment that the building's co-op board had refused to let Gloria Vanderbilt buy.

Susan hired the society decorators Chessy Rayner and Mica Ertegun, who gutted the four-bedroom apartment. By turning more than half—half!—of the second floor into a vast bathroom and dressing room, with closet space Imelda Marcos would envy, they converted the duplex into a one-bedroom apartment. It was dramatic enough to warrant a feature in *House & Garden.* But society decorators aren't hired simply for their taste and skill. They're hired also for the entrée they provide. "Chessy and Mica introduced Susan to all their friends," says a common acquaintance.

Susan by then had adopted a grand style of living. She was, according to another acquaintance, one of the first women to start using a limousine for even the most casual trips, such as those to her exercise lessons. And she began to throw luncheons and dinners that set new standards for lavishness. Her reputation as a society hostess was sealed when she and her husband snared the honor of giving the sixtieth-birthday party for Henry Kissinger, who also lived in River House. Everyone from Stavros Niarchos to the then–Mrs. Johnny Carson attended, but what created the real stir were the green apples of spun sugar that the chef prepared for dessert, using a technique he had learned from the glassblowers of Murano.

BUT JUST AS THE GUTFREUNDS' SOCIAL ASCENDANCY was gaining momentum, with Susan doing all the right things, they were turned into creatures of ridicule by the most trivial—and for that reason all the more embarrassing—contretemps.

Between the Gutfreunds' duplex and the roof of River House was the penthouse apartment, owned by Robert Postel, a former City Councilman, and his wife, Joan, an opera singer. A source at River House says the Gutfreunds—crowded with their six servants in their one-bedroom apartment—coveted the Postels' penthouse. Had it been combined with the Gutfreund duplex, the resulting quadraplex would have been one of the most magnificent apartments in the city. And, indeed, the source says the Gutfreunds later offered to buy the Postels out. In any event, those aspirations may have contributed to the ill will that quickly developed between the two couples when they began to squabble over the use of the landing they shared.

The hostility reached full boil during Christmas 1982, when Susan ordered an enormous, 22-foot-high Douglas fir to stand in their two-story-high living room. Trouble was, the tree was too big to fit into the River House elevator. So Susan received permission from the co-op board to hoist the thing up with a winch to be attached to the roof.

She did not, however, secure the approval of her upstairs neighbors, whose terrace occupied most of the roof. When

Joan Postel found out that the tree was being hoisted up, she became so incensed that she got into a scuffle with the laborers, who, she maintained, had invaded her apartment. Because of the laborers' behavior, she was subsequently to argue, she had suffered "severe and extraordinary emotional and psychological distress and damages."

The following Christmas, learning that the Gutfreunds again intended to hoist a massive Douglas fir into their apartment, the Postels sought a temporary restraining order. They also demanded $35.5 million in damages on the grounds that the Gutfreunds and their helpers had, among other things, harassed their son and entered their apartment without permission, once surprising Robert Postel in his underwear. The court issued the order, and consequently the Gutfreunds were forced to hoist the tree in from their own balcony.

The whole ludicrous affair was made much fun of in "Page Six" and other places. But the Gutfreunds could probably withstand the tittering because Salomon was doing so famously. Its bond and equities-trading departments had flourished in the bull market, and by the end of 1985, it had amassed a securities portfolio worth $38 billion—quadruple that of its nearest competitor. That December, *Business Week* published its cover story "The King of Wall Street."

The firm also pioneered all sorts of new speculative products, and the people who created them became multimillionaires overnight. The best example was Lewis Ranieri, who started out as a clerk on the night shift in Salomon's mailroom and less than twenty years later was a vice-chairman of the firm. What Ranieri had done was create, almost singlehandedly, the $350-billion-a-year market in mortgage-backed securities. By 1984, his department was generating 40 percent of Salomon's revenues, and Ranieri was one of three people on a "short list" Gutfreund had compiled of possible successors.

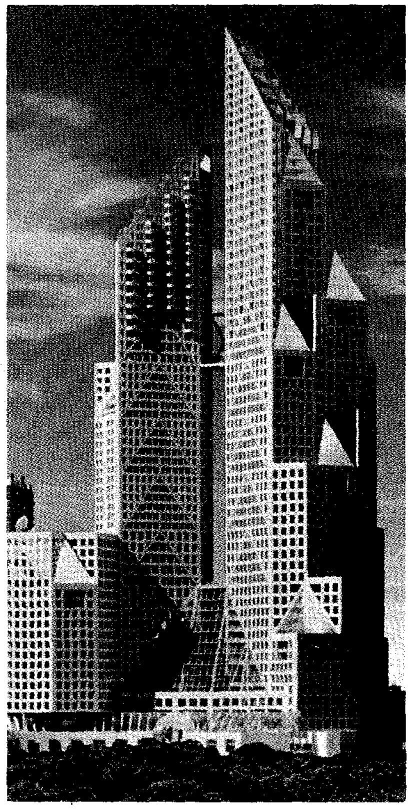
Success stories like that of Ranieri, who was raking in $3-million a year, made Salomon the hottest firm among the young M.B.A.'s who were by then flooding the Street. "Salomon was the place you wanted to go," says Michael Metz, a portfolio strategist at Oppenheimer. "They were doing everything, attracting the best people, getting into everything."

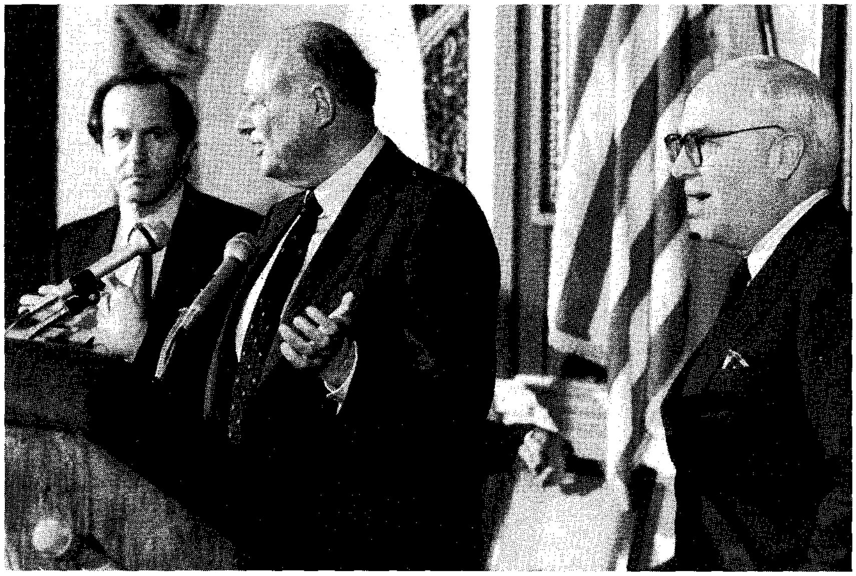
THE FIRM WAS ALSO GOING EVERYWHERE. PROCLAIMING the "globalization of finance," Salomon opened offices in Zurich, Frankfurt, and Sydney. It also expanded its London office, where the staff was to number 600 by the end of 1986. To accommodate this staff, Salomon acquired a huge space in Victoria Plaza, right above Victoria Station and just a few blocks from Buckingham Palace, and spent a reported £25 million building a trading floor even more majestic than the one in New York.

But plans were afoot for the New York offices as well. Salomon had expanded so rapidly that people were squeezed in on top of each other. Only top executives had private offices. Extra desks, hundreds of new computer terminals, and miles of cable had been added to The Room, which, for all its size, was severely overcrowded.

So Salomon joined forces with Mort Zuckerman to build a world headquarters at Columbus Circle, where the Coliseum now stands. It was a truly pharaonic project. But Salomon was making so much money—the firm had a net income of $557 million in 1985, the year City Hall decided on the project—that it didn't seem to matter that the firm would pay almost 50 percent above the market rate to lease space in the building. Salomon's name would be linked with one of the most imposing and visible structures ever raised in New York. The planned three-story-high trading room, together with the building's assertive twin towers, would be a fitting projection of the power of Salomon Brothers. Susan Gutfreund was so taken with architect Moshe Safdie's drawings that she rushed out and had the building engraved on a set of Swedish crystal vases.

The firm's attitude toward those who opposed the mammoth project was one of—what else?—Sneering Contempt. During the debate over whether the building could be scaled down to create fewer environmental problems, Salomon presi-





After insisting that he was totally committed to Mortimer Zuckerman's mammoth Columbus Circle project, Gutfreund finally pulled his firm out.

THE BAD NEWS: ZUCKERMAN, KOCH, GUTFREUND.

Photographs: left, Steve Rosenthal; right, Peter Freed/The *New York Times*.

SUSAN HAS NOW BEEN WELL FRENCHIFIED. "EVERYTHING BECAME *'OUI, OUI,'*" SAYS A REGULAR AT MORTIMER'S.

dent Thomas Strauss declared that he wanted it made "perfectly clear" that if the building were reduced or redesigned for "whatever reason," Salomon would abandon the project.

To many on Wall Street, Gutfreund's sudden preoccupation with grandiose architectural schemes was a harbinger of disaster. "When Salomon announced they were building this monument to themselves, that was clearly the beginning of the end," says a close student of Salomon. "For 30 years, Gutfreund had cared about nothing but the business. Now he was worrying about architecture. It was a clear sign he had taken his eye off the ball."

PEOPLE WILL ALWAYS GOSSIP ABOUT THE BEAUTIFUL young wives that rich men marry, particularly if the women have extravagant tastes. Despite the cattiness—or, perhaps, because of it—some of the beautiful young wives throw themselves into charity work. Gayfryd Steinberg, whose 34-room Park Avenue apartment is stuffed with old masters, has embraced PEN. Others stake out identities with independent careers, though they usually depend on their husbands' financial backing. Carolyne Roehm, whose equally lavish Park Avenue apartment boasts life-size Sargent portraits, has her own dress-design company.

What does Susan Gutfreund do? There was some talk that she would start an import company, but nothing seems to have come of it. And while she is on one of the visiting committees at the Met, that is an honorary position without the responsibilities that go with being a trustee. She also attends lots of parties—but not to be seen! "I don't want publicity," she told an acquaintance last year. "You can tell that because whenever you see photographs of me in *W,* I'm not looking at the camera. *My* face is in profile."

What Susan spends much of her time doing is accumulating possessions. In 1986, the Gutfreunds moved out of River House—where they were so cramped that their young son was living in a small, glass-walled study—and into the six-bedroom duplex at 834 Fifth Avenue, at 64th Street, that they had bought for $6.5 million. So extensive was the renovation—Susan, of course, had had the apartment gutted—that an elevator was built against the back wall of the building just to ferry detritus and laborers and material up and down. She had originally hired Chessy Rayner and Mica Ertegun to decorate, but before long, she dropped them in favor of the incomparable Henri Samuel.

Samuel has created an opulent eighteenth-century French atmosphere. The capacious double-height entrance hall has stone-paneled walls, one of Monet's water-lily paintings, and a massive central staircase. The library has leather-paneled walls, and there is a plant-filled room with eighteenth-century painted panels and trellises. In other words, a true palace for the very model of the modern prince of finance.

Working with Henri is a thrill, but it leaves little time for anything else. One prominent member of the social circuit asked Susan to work on one of last year's major charity events: "She said she was too busy decorating her apartment."

Oh, yes. Susan also studies French culture under the tutelage of Jayne Wrightsman. When Wrightsman met her husband, the late oil tycoon Charles Wrightsman, who was an ardent collector of eighteenth-century French antiques, she wisely decided to learn everything about the subject herself. Jayne Wrightsman took a shine to Susan and has been passing on her encyclopedic knowledge of things French.

Susan has by now become thoroughly Frenchified. The rooms in the Fifth Avenue apartment are referred to as the boudoir, the salon, and so forth. The butler tells callers on the phone, for example, that "Madame is in the *fumoir.*"

The society crowd finds this all pretty rich. "Everything became *'Oui, oui,'* " says one regular at Mortimer's.

WHEN A COMPANY IS CROWNED THE KING OF Wall Street, you can be certain that the wheel is about to turn. And it did for Salomon and Gutfreund. While the firm continued to expand madly in 1986, increasing the size of its work force by 1,000 in that year alone, the company's stock began to fall. From a high of 59⅜ in April 1986, it fell to 39 by the end of the year. Costs had skyrocketed, while a quiet bond market cut into earnings. Also, corporations were increasingly demanding that their investment banks provide the sort of controversial junk-bond financing and "bridge loans" that Salomon had traditionally avoided.

These problems created a venomous dispute that divided the firm. A group of younger executives, led by Tom Strauss and William Voute, argued strenuously that the firm ought to push into these risky new financial arenas. The trend is your friend! Older executives, such as economist Henry Kaufman, resisted the move. Junk bonds, they felt, were creating a vast mountain of debt that would one day crush the economy.

With the firm's earnings falling, however, the junk-bond proponents prevailed. Kaufman was so disgusted that he resigned from the executive committee. Only one opponent of the new financing methods remained on that committee: Lewis Ranieri, the rumpled head of mortgage-backed securities, who was also Strauss's main rival to succeed Gutfreund as chairman. As 1987 began, Ranieri continued to oppose junk bonds and merchant banking, in which a firm invests its own money in a client's deal.

In the spring, Gutfreund began to realize he had seriously overexpanded in London. The firm had positioned itself to take advantage of a trend, but "globalization" had failed to produce the revenues expected. As a result, the huge and vainglorious London trading floor—so close to Buckingham Palace!—had become killingly expensive to run. So, thinking like a trader, Gutfreund moved quickly to cut his losses. Wholesale firings began in London.

The London debacle helped Gutfreund realize that the entire firm was as bloated as a pig's bladder (Salomon Brothers itself had grown from 2,000 to 6,000 employees in five years). During the first half of 1987, the company's profits continued to plunge. To stem losses, Gutfreund instituted company-wide budgeting for the first time. The move gave Strauss administrative authority over all the firm's independent dukes, including Lewis Ranieri, who had run his department with total autonomy.

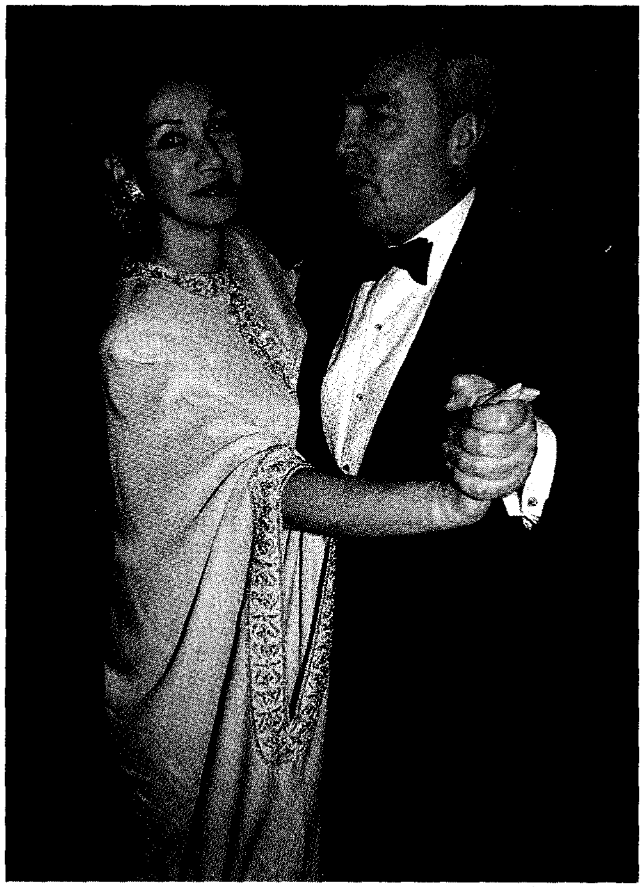
Given Ranieri's track record, firing him was almost unthinkable. But in the spring, lower interest rates played havoc with the mortgage-securities market, which was Ranieri's forte. And his weakened position provided Gutfreund and Strauss with an opportunity.

One morning in July, Gutfreund called Ranieri uptown to a meeting in the offices of Martin Lipton, the prominent securities lawyer who frequently advised Salomon. When Ranieri arrived, Gutfreund demanded his resignation. Ranieri was reportedly shocked by the move, all the more so because Gutfreund—his mentor—failed to specify to Ranieri's satisfaction why he wanted him out. One joke circulating on Wall Street is that Gutfreund told Ranieri he wasn't a team player, and Ranieri answered, "What team?"

"There are separatist movements at the firm," Gutfreund told a reporter after the firing. "I guess this restructuring came about because we decided that if we didn't force the firm together, it would grow further and further apart."

Wall Street was as shocked by the decision as Ranieri had been. Gutfreund had fired the firm's hottest star in order to pave the way for the ascension of the somewhat colorless Tom Strauss. "The tragedy of Lewie bespeaks the tragedy of the firm," says a former partner. "Everybody would refer to Lewie as a money-maker. The firm swapped him for an administrator."

Susan has enriched his life, John says. He thinks "he's the frog and she's the princess," explains a friend.



AT A NEW YORK CITY BALLET PARTY IN 1985.

AT AROUND THE time Ranieri was fired, people began to wonder where Susan Gutfreund was. Not long before this, you couldn't glance at Suzy or Liz Smith or the "Eye Scoop" column in *Women's Wear Daily* without seeing some mention of Susan, often accompanied by a photograph—though rarely one in which she faced the camera. By the summer of 1987, however, she seemed virtually to have dropped from sight.

In fact, Susan was spending much of her time in Paris with her two-year-old son and his nanny. The Gutfreunds had bought a beautiful eighteenth-century mansion on rue de Grenelle. The house was divided by a courtyard. The Gutfreunds lived on one side, the designer Givenchy on the other. Like the Gutfreunds' Fifth Avenue apartment, the Paris mansion was being decorated by the incomparable Henri Samuel.

Susan found Paris so civilized. Then, too, John Gutfreund was sensing that the problems at Salomon were more serious than people generally realized. There were signs that the wonderful party on Wall Street was coming to an end. It was one thing for Susan to flaunt her wealth at balls and auctions when Salomon was at its peak. It was another thing to do so when the company's profits had plunged. "John told Susan to keep a lower profile," says one investment banker.

But Susan still managed to have fun. She was introduced to French society. She took up with the Paris *haute bourgeoisie,* like Victoire and Jacqueline de Ribes, and became particularly tight with the Rothschilds. When she returned to Manhattan, she enthused breathlessly about her new friends. But for the New York society crowd—the people on the Le Cirque circuit—Paris and the Parisians whom Susan had discovered are all pretty familiar and even something of a yawn. Billy Norwich, the *Daily News* columnist, reported that at a gathering in Paris this past fall, one "social arbiter" told Susan to "shut up" and stop talking about these people that "we've known for years."

To spend time with his wife and son, Gutfreund began taking the Concorde to Paris on weekends. Perhaps that experience drained him. Perhaps he was distracted by the political infighting at the firm and the "strategic review" he had undertaken of all its operations. Whatever the case, he neglected another looming crisis. Salomon had an unhappy shareholder.

When Phibro acquired Salomon Brothers, Minorco, an investment company controlled by Harry Oppenheimer, the South African mining magnate, was Phibro's largest shareholder. Minorco had kept that stake during the Phibro-Salomon merger, and though it had sold off some of its holdings since then, it still owned 14 percent of Salomon, Inc.

IN APRIL, OPPENHEIMER, through his investment banker Felix Rohatyn, of Lazard Frères, indicated to Gutfreund that he wanted to sell his block. Gutfreund was unwilling to meet the price Oppenheimer asked in April. Nor did he find another friendly buyer. In August, Salomon's stock fell further when it was caught with large inventories of bonds that suddenly declined in value. Oppenheimer's dissatisfaction increased, but Gutfreund still failed to act. "Even I knew, sitting in my office, that the Oppenheimer block was looking for a home," says a senior partner at another investment bank. "Here was his largest shareholder, wanting to get out of the stock, and Gutfreund didn't do anything about it. He just didn't focus on it."

Oppenheimer began looking for buyers elsewhere. In mid-September, Rohatyn had lunch with Bruce Wasserstein, the celebrated co-head of mergers and acquisitions at First Boston, and he told him that Oppenheimer wanted to sell his stake in Salomon. This was a little awkward, to say the least, for Rohatyn. After all, having inveighed long and loud against hostile takeovers, he now found himself in the ironic position of putting his friend John Gutfreund's company in play. But one must serve one's clients.

Wasserstein conveyed the information to Ronald Perelman,

Photograph by Tony Palmieri/W.

THE SNEERING CONTEMPT WITH WHICH HE TREATED MANY PEOPLE HAS RETURNED TO HAUNT GUTFREUND.

the chairman of Revlon. Perelman told Gutfreund he wanted to buy the Oppenheimer shares, and he promised to support management if the deal went through.

Gutfreund equivocated, but while Perelman, a devout Jew, was celebrating Yom Kippur, the Salomon chief arranged for Salomon itself to buy the Oppenheimer block for $38 a share, which amounted to a $6 premium over Salomon's stock price at the time. He also arranged to sell what amounted to a 12 percent stake in Salomon to Warren Buffett, the Nebraska investor, for $700 million plus $63 million a year in essentially tax-free dividends.

Gutfreund had refused to accept Perelman's assurance that he would be supportive of management. "Believing Mr. Perelman has no hostile intentions is like believing the tooth fairy exists," he said at the time. In making the deal with his old friend Buffett, Gutfreund was simultaneously getting cash to pay for the Oppenheimer shares, gaining an ally at the firm, and preventing Perelman from acquiring a foothold.

Wall Street insiders say Perelman may well have had larger plans, as indicated by his threat—upon learning of Gutfreund's deal with Buffett—to buy up 25 percent of Salomon's stock on the open market. According to one account, Wasserstein, who was feuding with First Boston's CEO, Peter T. Buchanan, told Perelman that if he were in place at Salomon he could generate $100 million a year in investment-banking fees—Salomon's traditional weak point. In addition, Perelman could increase Salomon's earnings by another $100 million a year if he cut overhead. "With those two circumstances, you could have a strong rebound in pre-tax earnings in the first year," says an investment banker. "That's what attracted Perelman to Solly." Perelman's allies claimed this story was part of a propaganda campaign by Salomon to discredit the Revlon chairman.

In any event, many of Salomon's insiders were said to be outraged by the deal. They felt it was executed in secrecy and haste, and they feared that the dividend payments to Buffett could affect their yearly bonuses.

Salomon shareholders were furious as well. Nineteen lawsuits were filed by investors against the company's board of directors. Gutfreund had succeeded in retaining control of Salomon, but at some expense to his reputation.

GUTFREUND HAD JUST BEEN COMPLETING THE STRATEGIC review of Salomon's operations when the Perelman fiasco broke. The review showed that because of new tax laws and competition from commercial banks, profits had steadily eroded at Salomon's municipal-bond and commercial-paper departments. Both were now losing money. Gutfreund decided to do away with the departments overnight. In a single blow, the move would eliminate 12 percent of the staff. Equally important, it would demonstrate decisiveness. But it, too, backfired.

First of all, news of the firings leaked out ahead of schedule. Employees reading the *Times* on Friday found out that their jobs would not be there on Monday. Many of the people who remained considered Gutfreund's decisions strategically unwise. "A lot of the partners have voiced strong concern about getting rid of the muni-bond department, one of their most basic businesses," says a former senior member of Salomon. Others wondered what had happened to the firm's fighting spirit. "When I was running muni bonds, I wanted more competition," says William Simon. "I welcomed it."

THE FIRINGS PARALYZED SALOMON EMPLOYEES—even though Kidder Peabody and L. F. Rothschild soon followed with equally severe cuts. Morale disintegrated further in the aftermath of Black Monday. Salomon lost $75 million in October, largely because of the crash. That set the stage for yet another humiliating setback: Salomon's decision to withdraw from the Coliseum project. All fall, Gutfreund had insisted he was totally committed to the project, regardless of any short-term fluctuations in business. On that assumption, Zuckerman had steel fabricated, stone quarried, and final architectural plans commissioned, spending well over $35 million. Now Zuckerman thinks Gutfreund has reneged on an agreement, and may sue. Salomon, meanwhile, is already paying a reported $55 million for pulling out.

As a sort of grace note to the year, Henry Kaufman, the best-known name at the firm, resigned in mid-December. Although Gutfreund and Kaufman publicly pledged their mutual admiration, sources at the firm maintain that neither man will miss the other—particularly in light of their policy disagreements. "He had grown unhappy," one insider says of Kaufman. "The word is that if he hadn't quit, he would have been booted."

THE PREVAILING EXPLANATION FOR SALOMON'S problems is that the firm grew in five years from a bond house to a full-fledged investment bank, while the top executives remained essentially traders in their outlook. Their horizon was short. The trend was their friend, and whether it was globalization or junk bonds or real-estate investments, they muscled in, using the clout of their huge capital base to dominate the game. When the trend turned against them, they had to reverse direction suddenly; in the end, they fared worse than the firms that were following strategies they had thought through independently.

The Sneering Contempt with which Gutfreund treated so many people has now returned to haunt him. He has alienated individuals both outside and inside Salomon Brothers. Indeed, the firm's morale is so poor, and its direction so unclear, that Gutfreund's position there is said to be tenuous. All through the Christmas season, people at parties on Park Avenue talked about how Gutfreund was "on the way out." One investment banker at a rival firm gives him six months to a year.

No one expects a palace coup. Over the summer, Gutfreund craftily eliminated the powerful figures—primarily Ranieri—who might have posed an actual threat. Senior management is now composed of Gutfreund loyalists. But many insiders are said to be unhappy over the Buffett deal, the handling of the layoffs, the subsequent morale problems, and the firm's murky direction. If Gutfreund cannot restore morale and create momentum by next summer, a consensus might develop among the other executives that a younger man should take control.

Gutfreund has acquired considerable influence in the Democratic Party. In 1979, for example, he was one of the people flown into Camp David to help Jimmy Carter rethink policy. One former Salomon executive says that if the Democrats win in November, Gutfreund may take some senior government position. It would be a face-saving avenue of departure. And if it's true that, under his wife's influence, he has developed interests outside of Salomon Brothers, he may be happy to go. If he can afford to. In mid-December, Susan Gutfreund showed up at Marie-Hélène de Rothschild's costume ball in Paris wearing one of those five-figure Lacroix specials and a bizarre feather headdress. It's *so* expensive to be rich.

Cocaine lies.

After nearly a decade of being America's glamour drug, researchers are starting to uncover the truth about cocaine.

It's emerging as a very dangerous substance.

No one thinks the things described here will ever happen to them. But you can never be certain. Whenever and however you use cocaine, you're playing Russian roulette.

You can't get addicted to cocaine.

Cocaine was once thought to be non-addictive, because users don't have the severe *physical* withdrawal symptoms of heroin—delirium, muscle-cramps, and convulsions.

However, cocaine is intensely addicting *psychologically.*

In animal studies, monkeys with unlimited access to cocaine self-administer until they die. One monkey pressed a bar 12,800 times to obtain a single dose of cocaine. Rhesus monkeys won't smoke tobacco or marijuana, but 100% will smoke cocaine, preferring it to sex and to food—even when starving.

Like monkey, like man.

If you take cocaine, you run a 10% chance of addiction. The risk is higher the younger you are, and may be as high as 50% for those who smoke cocaine. (Some crack users say they felt addicted from the *first time* they smoked.)

When you're addicted, all you think about is getting and using cocaine. Family, friends, job, home, possessions, and health become unimportant.

Because cocaine is expensive, you end up doing what all addicts do. You steal, cheat, lie, deal, sell anything and everything, including yourself. All the while you risk imprisonment. Because, never forget, cocaine is illegal.

There's no way to tell who'll become addicted. But one thing is certain.

No one who is an addict, set out to become one.

C'mon, just once can't hurt you.

Cocaine hits your heart before it hits your head. Your pulse rate rockets and your blood pressure soars. Even if you're only 15, you become a prime candidate for a heart attack, a stroke, or an epileptic-type fit.

In the brain, cocaine mainly affects a primitive part where the emotions are seated. Unfortunately, this part of the brain also controls your heart and lungs.

A big hit or a cumulative overdose may interrupt the electrical signal to your heart and lungs. They simply stop. That's how basketball player Len Bias died.

If you're unlucky the first time you do coke, your body will lack a chemical that breaks down the drug. In which case, you'll be a first time O.D. Two lines will kill you.

Sex with coke is amazing.

Cocaine's powers as a sexual stimulant have never been proved or disproved. However, the evidence seems to suggest that the drug's reputation alone serves to heighten sexual feelings. (The same thing happens in Africa, where natives swear by powdered rhinoceros horn as an aphrodisiac.)

What is certain is that continued use of cocaine leads to impotence and finally complete loss of interest in sex.

It'll make you feel great.

Cocaine makes you feel like a new man, the joke goes. The only trouble is, the first thing the new man wants is more cocaine.

It's true. After the high wears off, you may feel a little anxious, irritable, or depressed. You've got the coke blues. But fortunately, they're easy to fix, with a few more lines or another hit on the pipe.

Of course, sooner or later you have to stop. Then—for days at a time—you may feel lethargic, depressed, even suicidal.

Says Dr. Arnold Washton, one of the country's leading cocaine experts: "It's impossible for the nonuser to imagine the deep, vicious depression that a cocaine addict suffers from."

Partnership for a Drug-Free America

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ROBERT MILLER:
"Everything looks easy. There's a lot of pain involved."

MILLER TIME

THE RISE OF A GALLERY WITH THE LONG VIEW • BY JAMES DANZIGER

CALVIN KLEIN HAD A PROBLEM. He loved and collected the work of Georgia O'Keeffe. He had studied and been inspired by her life. He had once even arranged for a package of black clothes he designed to be quietly deposited as a gift by her New Mexico gate. But the painting of hers he really wanted, the one on the cover of the big coffee-table book of her work, showing a skull and flowers floating above a blue sky, was not his. Even worse, he had learned that *Summer Days* was one of O'Keeffe's favorites, and it hung on the wall of her adobe home. Still, Klein could not get the painting off his mind. So in his hour of need, he turned to art dealer Robert Miller.

Two weeks later, Calvin Klein and Miller chartered a plane to Santa Fe. There, a waiting helicopter took them to the backyard of the general store in Abiquiu. A short car ride later, they were at O'Keeffe's compound.

Their visit lasted less than four hours, but when they left, Klein had spent $3.3-million and added five O'Keeffes to his collection, including *Summer Days.*

"It was one of the most extraordinary days in my life," says Klein, "and Bob is the man."

MORE WITH A WHISPER than with a bang, "the man" and his ten-year-old uptown art gallery have moved to the forefront of New York's frantic art world. Reflecting Robert Miller's eclectic taste, the gallery mixes antiquities, photography, sculpture, and modern American paintings. At a time when galleries are increasingly specializing in one particular field of art—"Neo-Geo," minimalist, figurative—the Miller Gallery's artists range across mediums, schools, and centuries. In one of the gallery's private viewing rooms, an aggressive Louise Bourgeois sculpture might nudge an elegant Robert Mapplethorpe photograph, and a heavily impastoed abstract Milton Resnick painting might sit next to a classical Greek torso. It's an approach that goes against all common wisdom, and yet Miller's business is thriving.

Shows are often sold out before they open (there was a waiting list for most paintings in the recent Ed Ruscha show); the openings themselves are more like movie premieres than art-world events; and with four of the gallery's painters and one sculptor included in last summer's Whitney Biennial, more artists from Miller were represented than from any other gallery. "Remember when Mary Boone got all that publicity for taking on two women artists?" says John Cheim, the gallery's 34-year-old director. "Well, screw that. We represent eight women artists, three of whom"—Lee Krasner, Louise Bourgeois, and Jan Groover—"have had full-scale retrospectives at the Museum of Modern Art!"

"The Miller Gallery has to be mentioned in the same breath as Castelli," says Richard Marshall, a Whitney Museum curator. Some, though, may see it as Castelli via Armani.

"Art dealing is an old-world business," says Robert Becker, an editor of *Interview,* "but I think Miller has made it very 1980s New York. The gallery is taken very seriously in the art world, but its appeal is broader. They've broken out and reached into a jet-setty fashion world both with their clients and with some of the artists they represent."

The Miller Gallery is on the second floor of the Art Deco Fuller Building, at the corner of 57th Street and Madison Avenue, the epicenter of New York's prime art zone. It shares a floor with a hair-cutting and -coloring salon and a small dealer in Oriental antiquities. But inside the gallery's heavy glass doors, the muted voices of rich collectors

LESSONS: *"When I came into the art world, I thought it was a world that was full of light and joy and goodness," says Miller. "But it was not. It was bitter, nasty, full of anger and rage and frustration."*

and their advisers signal big business.

At the gallery's entrance, two receptionists sit partially hidden behind a high wooden desk designed so they can greet regular clients while letting the general public walk by without feeling intimidated. The gallery's 6,000 square feet are divided into four high-ceilinged rooms, each big enough to give the paintings space but small enough so that the rooms look different with every exhibition.

TODAY, THE GALLERY LOOKS mysterious. It is the day after the Ruscha opening, which attracted, among others, Bianca Jagger, Lauren Hutton, Joan Didion, and John Gregory Dunne. Ruscha's new work consists of figurative silhouettes—houses, trees, or ships—spray-painted onto canvas with white label-like spaces in place of his trademark words. This morning, more browsers than usual wander into the gallery, but the serious business starts at about eleven, when Charles and Jessie Price, from Dallas, come by to see the show a second time. They own a recent Ruscha and are thinking of buying an earlier painting. Robert Miller, his elegant shirt and flannel pants offset by a pair of tan running shoes, emerges from his office to usher them into the private showroom, where two earlier Ruschas are on display. One is of the word "boss," the other of the word "cut." The Prices admire both paintings and discuss Ruscha's work with Miller, but they leave without committing themselves.

Soon, Marlies and Rick Black, longtime clients of the gallery and major Mapplethorpe collectors, arrive to see the new show. They study the paintings carefully and draw up a short list of those they are interested in; all turn out to be sold. Howard Read, the gallery's director of photography, takes them into his office to see some Mapplethorpe work that has just arrived. They agree that the photographs have a new strength and edge. The Blacks buy four photographs—three floral studies and a portrait of a woman.

Theodore E. Stebbins Jr., curator of paintings at the Museum of Fine Arts in Boston, is taken into the showroom to look at *Boss*. Miller and Cheim know that a museum purchase requires several layers of approval, but Stebbins tells them, "I'll see what I can do."

An adult class of about 30 follows Professor Douglas Maxwell of NYU through the gallery as he describes the paintings: They present an anonymous vision of America. "The computer age identifies us, but the reality is that we get lost," he tells his attentive class.

In the afternoon, two clients from Chicago who are in town for the big sales at Sotheby's and Christie's come by hoping to buy a Ruscha, but the work they like best, a painting of two boats titled *Brother, Sister,* already has a reserve on it. They put a reserve on their second favorite but tell Cheim they will wait to see what happens to the boat painting before committing themselves.

Monique Beudert, the curator of Paine Webber's corporate art collection, who happens to hold the first reserve on *Brother, Sister,* comes in to chat with Miller and Cheim about the previous night's big sale at Christie's. In the aftermath of the stock-market crash, the art world has been holding its breath, but the preliminary signs, based on the first-evening sale of modern art, look good.

At 5:30, the gallery officially closes, but the door is left open for art-world friends to drop by. While no paintings have been sold this day, two more visitors are expected—Diego Cortez, an art critic and consultant, and his client, who is thinking of buying a Ruscha. They arrive shortly after 6:30. The client, a young, sporty-looking man with a curly perm, has a determined, let's-get-down-to-business approach. He takes a quick look around, concentrates on the only two paintings still for sale, and decides in less than fifteen minutes to buy *Sands of Time,* a small painting of an hourglass. Before he goes, Miller and Cheim show him an Alice Neel painting that Cortez has recommended.

At seven o'clock, after the rest of the gallery staff has left, Miller, Cheim, and Cortez swap stories about the problems the Whitney is having with the guest list for its Schnabel retrospective. Today, over 200 people have come through the gallery, yet the place appears pristine.

"EVERYTHING LOOKS EASY," says Robert Miller, a soft-spoken and boyish-looking man of 48 who does not seem out of place as he enters the New York Athletic Club. "But it's like the ballerina who leaps but who spent fifteen years practicing to do that move. There's a lot of pain involved."

To those who know Miller well, the remark is pointed, for over the past decade Miller has suffered a nearly devastating series of illnesses, starting with one that required brain surgery and ending with two hip replacements. After nine years of therapy, he finds it difficult to sit comfortably and must lie down or stand for meetings. He moves carefully in the running shoes he wears to get around, yet he looks fit and vigorous.

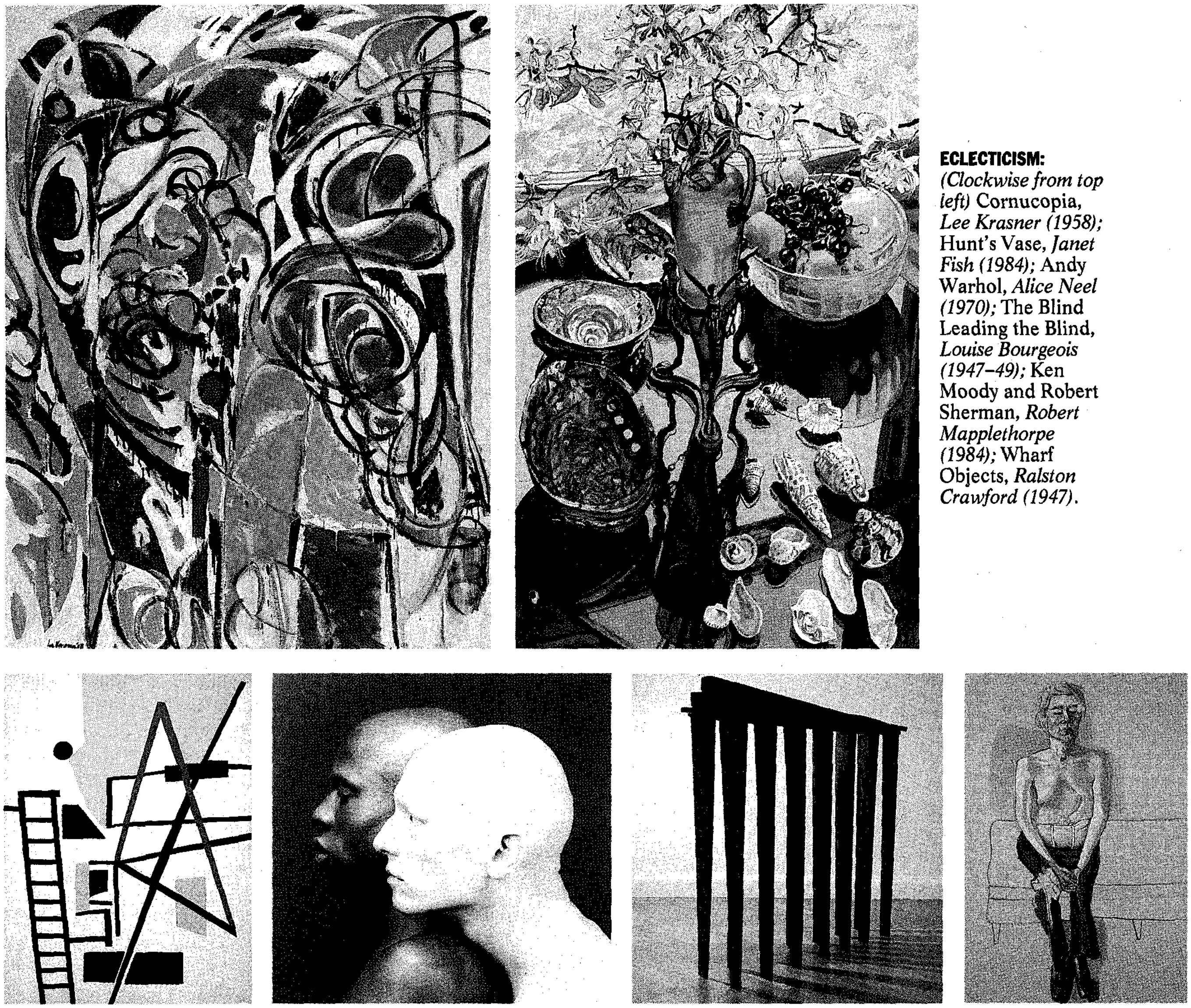
Born in Atlantic City, Miller is the son of jazz trumpeter and bandleader Pete Miller. He showed an early aptitude for painting and was also a well-rounded student, elected president of his junior and senior high-school classes. He went on to major in art at Rutgers, bucking the beatnik trend of the time by wearing jackets and ties. "I was not interested in doing the bohemian thing," he recalls. "In fact, I was relieved when I learned that Matisse dressed up to paint."

As an M.F.A. candidate, Miller is remembered less for his talent than for his boundless energy and good looks. His paintings, futuristic and expressionistic oils, were considered promising if not overwhelming by all except a younger student named Betsy Wittenborn, who found them "brilliant." Miller and Wittenborn began dating, and were married in 1964, a year after he had graduated. Their dream was to make their living as artists, but reality forced Miller to take a job teaching high school.

He lasted a semester, moved to New York, and had his first show in a group exhibition at the Martha Jackson Gallery. Nothing sold. Through a friend of a friend, Miller was introduced to André Emmerich, whose 57th Street gallery was one of the most important in New York. Miller was hired immediately, ostensibly to work at the bottom of the pyramid—wrapping packages, tidying the gallery, helping hang shows. But on his first Saturday, he sold a small pre-Columbian textile.

Miller worked at Emmerich for twelve years, becoming a partner and eventually helping start a short-lived downtown extension of the gallery, yet he prefers not to discuss the experience. When pressed, he talks as though it all was part of another life, when things, in spite of his youth and health, were more of a struggle.

To Miller, the Emmerich Gallery was "a Greenbergian operation." (Clement Greenberg, perhaps the most influential art critic of the late fifties and early sixties, promoted the color-field work of such artists as Helen Frankenthaler and Morris Louis.) "It used the critical weight



ECLECTICISM: *(Clockwise from top left)* Cornucopia, *Lee Krasner (1958);* Hunt's Vase, *Janet Fish (1984);* Andy Warhol, *Alice Neel (1970);* The Blind Leading the Blind, *Louise Bourgeois (1947–49);* Ken Moody and Robert Sherman, *Robert Mapplethorpe (1984);* Wharf Objects, *Ralston Crawford (1947).*

of Greenberg's views to sell art, and I think these 'school of' galleries, this art by committee, is one of the more sinister aspects of the art world," he says.

Still, the experience of working at Emmerich had its advantages. "It was like an extended graduate course in selling art," Miller concedes. "But the simple reason I got stuck there for so long is that I really needed the salary. I couldn't afford to go back to painting, and I couldn't afford to go on my own. I was married; I had three children. I had bought a house in New York. What's very insidious about the art world is that you're up against an awful lot of money and seeking a particular life-style; you quickly develop a debt level that becomes very hard."

People who remember Miller when he worked at Emmerich unanimously describe him as either "charming" or "a real gentleman." Painter Alex Katz, who now shows at both Miller and Marlborough, also sensed an ambitious intelligence. In a world filled with high-toned snake-oil salesmen, Miller, with his genuine enthusiasm, Waspy looks, and refined manner, inspired buyers with confidence. Beneath the surface, however, he was becoming increasingly frustrated and unhappy. He found Emmerich's scope restricting, and he wanted to run his own show. (Asked for his impression of Miller, André Emmerich diplomatically responded, "He was a very able and amiable young man, and I don't have anything else to add.")

Eventually, says Miller, "I got to hate working at Emmerich so much that I think I brought on a very dramatic illness."

After a series of increasingly severe headaches that everyone assumed were due to stress, Miller checked himself into New York Hospital. He was diagnosed as having bilateral subdural hematomas—a pair of brain hemorrhages. "They found out through a spinal tap that I could at any moment die, so they had to proceed with a very dramatic operation. They take out about a quarter-size piece of your skull, and they do it when you're awake; eventually, they extract these things."

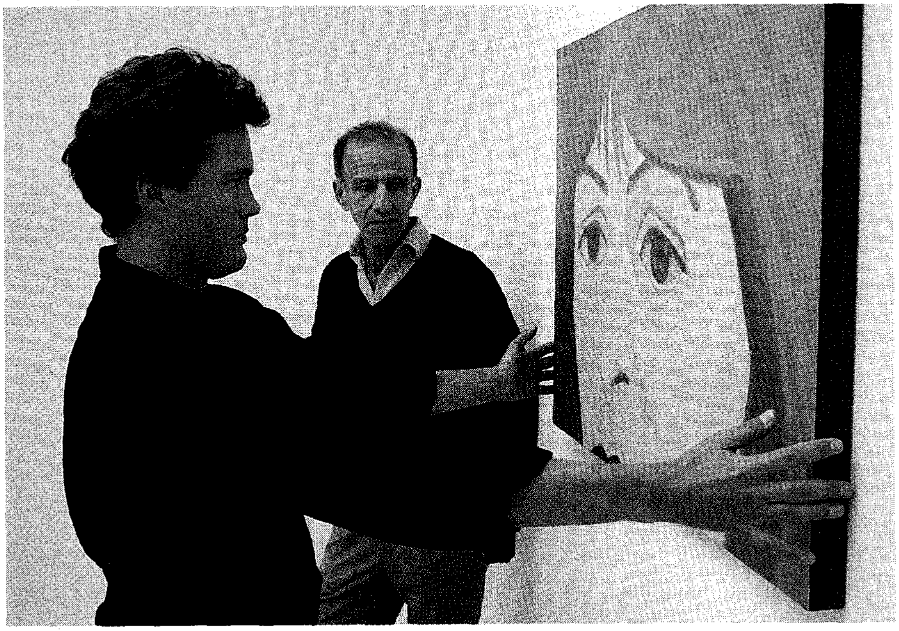
DURING A SUMMER HE spent recuperating in Biarritz, Miller and his wife went over their options and decided to strike out on their own. Betsy's sister, Gretchen, had married J. Seward Johnson's son, Jimmy, and, with their help and the help of the "extended family," the Millers were able to put up the money to get the venture off the ground.

"With the responsibilities of a family," says Miller, "I simply had to do it."

The obligation of maintaining a style of living is a theme that Miller and those around him—his wife, friends, coworkers, and artists—return to often. It's not even so much a case of "Living well is the best revenge" as of living well as a creative process. Miller is also not unaware that the business is about image. When asked about his wife's contributions to the gallery, he doesn't start by

APPEARANCES: *"The art is easy; the presentation is everything," says one collector. "Take a look at their framing sometime—it's the best in New York. All this Abstract Expressionist stuff is just the beard."*

saying that she is the vice-president and works on many of the more difficult and expensive sales. He mentions that "she throws dinners for 100, 150 people, and they are the nicest parties in the art world. Someone plays the piano. It's very gracious. The cats and dogs and kids are around. It's a nice environment."



LOOKING GOOD: *Gallery director John Cheim and Alex Katz hang a Katz.*

The Millers' New York City home, a twenty-room duplex on East End Avenue, is so brimming with treasures that it seems to belong to another era. On the first floor, a hallway, dining room, and two adjoining living rooms contain close to 200 *objets d'art.* Walls, tables, and shelves are blanketed with O'Keeffes, Hockneys, Mapplethorpes, an early Marsden Hartley, a Roman head, Matisse drawings, Alex Katz paintings, Man Ray photographs, pre-Columbian figures, a Wyeth, and dozens of lesser-known objects collected for their aesthetic rather than monetary value.

"I suspect he cannot help himself," says Louise Bourgeois. "He's a compulsive hunter."

Despite Miller's materialism, he manages to spread the wealth. High on his list of priorities when he opened his own gallery was that it be as different as possible from Emmerich's. His employees would feel more like partners than like paid workers, and would be able to surround themselves with art they liked at home. "Naïvely, when I came into the art world, I thought of it as a world that was liberal, that was intelligent, that was full of light and joy and goodness," says Miller. "But it was not. It was bitter, nasty, full of anger and rage and frustration." Miller hoped to start a gallery where the human element came first, both artistically and personally.

Few people who've worked with Miller dispute that he's done just that. "He really is a person of extremely large and generous spirit," says Robert Pincus-Witten, an art critic known for his stinging character assessments.

In most galleries, the staff is notoriously subservient to the whims and dictates of the boss; at Miller, workers seem remarkably free of constraints. "He chooses people very carefully," says Danielle Tilkin, who worked at Miller from 1980 until 1984. "And while the gallery couldn't function without him, I have the feeling he couldn't function without them."

"Everyone feels the gallery is unique," says Betsy Miller. "Someone pointed out that most of the people who work there are or were artists. And I think that's the key to the whole thing. It's their work of art."

THE FIRST ARTISTS TO SIGN UP with Miller were painter Robert Zakanitch, sculptor Robert Graham, and a young photographer named Robert Mapplethorpe. "They didn't really relate to each other," says Miller, "but they weren't supposed to. I was also interested in working with the estates of several artists who were not necessarily in fashion. Strangely, very few artists who develop a strong reputation in one decade are around or of any interest to the art world in the next, but I didn't think that had to be the case."

Lee Krasner, Jackson Pollock's wife and a longtime friend of Miller's, soon joined the gallery. Larry Rivers, Al Held, and Alex Katz worked out arrangements to show some of their work at Miller.

On September 13, 1977, the Robert Miller Gallery opened at 724 Fifth Avenue with a display of classical antiquities and a Jared Fitzgerald installation of palm trees and lamps. It got no reviews. Subsequent exhibitions—Robert Graham sculptures and Larry Rivers paintings—drew greater critical attention. In the *Times,* Hilton Kramer called Graham's torsos "memorable" and "hallucinatory." *Art in America* said that the work seemed to "express an audacious disregard for recent sculptural concerns." Tom Hess of *New York* said of the Rivers show, "It's good to have him back, stage center, in top form."

At the time, the staff of the gallery consisted of Robert and Betsy Miller; Jason McCoy, a nephew of Lee Krasner's who was an associate dealer; and a secretary-receptionist. Shortly after the gallery opened, however, a 24-year-old graduate of the Rhode Island School of Design (RISD) named John Cheim was hired. ("Here was this boy with a face like one of Bob's beloved Greek statues and an art degree to boot," one art-world gossip puts it. "He was irresistible.")

Cheim's first job was to assist with installations and general gallery work, but before long he was helping select and define the work that Miller would present. "Bob and I are both Aries, which means we're very impulsive," says Cheim, who was made director of the gallery in 1981. "We act first and then think about the consequences later." His inclination was to push the gallery even further in the revisionist direction that Miller had taken, reinterpreting the work of artists who were out of fashion, looking for older artists as well as young ones.

Cheim is the gallery's resident thinker. In person, he retains something of the air of a schoolboy, whether sitting cross-legged on the gallery floor to talk or doodling smiling faces onto modern paintings in a Sotheby's catalogue, but the ingenuousness is deceptive. "He hasn't missed an article in *Artforum* or *ART-*

news for the last ten years," says Howard Read.

"John goes at countercurrent," says Louise Bourgeois, the 76-year-old painter and sculptor whose reputation Cheim helped stabilize when he brought her to the gallery. "He wants to be unique in his taste. He has an almost negative attitude, a debunking attitude, and this is the moving force in the gallery. John picks, and Robert trusts him."

Cheim seems the least interested of all the gallery staff in the business of selling art, but he and the gallery's curator, Nathan Kernan, are the people collectors are most likely to deal with.

While an art purchase is rarely a simple process, a typical one goes something like this: A prosperous-looking couple from Los Angeles has come to look for an Alex Katz painting. It is their first visit to the gallery, and they seem a little jumpy. The husband's eyes dart around the gallery trying to take in all this new information. Cheim comes out to greet them. His manner is courteous, a little formal. After a quick tour through the gallery, Cheim pushes a neatly hidden door that swings out into a comfortable viewing room.

There is small talk. The couple is eager to impress, so names start to drop. They just bought a lovely Calder at auction . . . their good friend Mr. X from the Los Angeles County Museum of Art . . . their Wayne Thiebaud. But now they want a "little Katz." Possibly a female head.

Cheim goes out to the adjoining hallway and starts to pull out a few paintings—all of Katz's wife, Ada. A profile, a small study, a portrait of Ada against a vivid green background. He brings them into the room and props them up, one at a time, on the viewing shelf. From their expressions, the Chicago couple could be poker players, but they eventually admit to liking the profile most. Price? Eighty thousand dollars. A little high, perhaps, but they did want something bright and figurative for their dining room.

"Do you like Fish?" Cheim wonders. The wife is enthusiastic; the husband seems confused. Cheim disappears and brings back a brightly colored still life by Janet Fish. As the couple discuss their thoughts about it, Robert Miller wanders in and is introduced. He looks paternally toward the Katz profile. "What is it they say—'Simplicity is the refuge of the complex'?" he murmurs almost to himself. Then he looks at the Fish. "That's a really beautiful painting," he says. The couple seem pleased at their luck. Excusing himself, Miller drifts out. Thirty minutes have elapsed since the couple came in, and they seem ready to leave. Cheim goes to find them catalogues of Katz's and Fish's work and then walks them to the door.

The closing of a sale, if it happens, will usually take place after a second visit and will involve a 30-second phone call followed by a check.

Back in the gallery, Cheim's formality evaporates. "It's like a restaurant," he says with a smile. "We wait on people all day, but instead of moving food we're moving pictures."

THE LAST SIGNIFICANT ADDITION to the gallery staff came six months after Cheim's arrival, when his New York roommate and fellow RISD graduate Howard Read was hired to oversee and expand the photography department. As hot as Miller was cool, as extroverted as Cheim was shy, Read, with curly, slicked-back hair and custom-made clothes, completed the chemistry much as a newly acquired ballplayer takes a contending team to the playoffs.

PASSION: *Photography director Howard Read is the gallery's most aggressive salesman.*

Once an aspiring photographer, Read is the most aggressive salesman at the gallery. He is a master at putting together buyers and sellers (arranging, for instance, the private purchase of photographer George Platt Lynes's estate for $1.8-million), and works tirelessly in bringing new clients to the gallery. "He's like a bulldog," says one collector who was harried for years until he made his first purchase at the gallery. "But once you start to buy things from him, you don't want to go anywhere else. First of all, the gallery is probably the only place you find photographs that have the weight and the power of paintings, and secondly, Read has enough foresight in market terms that anything you buy from him is likely to be a very sound investment."

IT TOOK ABOUT FIVE YEARS FOR THE gallery to develop its reputation for chic, for scholarly revisionism, for its careful selection of highly priced blue-chip art, and for its disdain of the macho school of painting—epitomized by Julian Schnabel—in favor of what some consider a homosexual aesthetic. The work of photographers like Robert Mapplethorpe and Bruce Weber had always enjoyed a strong gay following, but on the walls of the Miller Gallery, what had been off-center became center. Some branded it a homosexual art haven. "It's the ultimate decorator gallery for high-tech gays," said one important art collector, who asked not to be named. "The art is easy; the presentation is everything. Take a look at their framing sometime—it's the best in New York. All this Abstract Expressionist stuff is just the intellectual beard."

The Whitney's Richard Marshall defends the aesthetic validity of the gallery. "What distinguishes the gallery is its multigenerational approach to art. Most galleries stick to one generation. With Castelli it's the sixties, Paula Cooper's the seventies, but Miller has the range." What links them, says Marshall, is "an emphasis on painterliness—intuitive, gestural, emotional—Resnick, Krasner, Juarez versus the conceptual or logical."

Still, presentation and public relations are of key importance to the gallery. Expensive catalogues are designed by Cheim for important shows; key works are lent to museums. The attention to detail has paid off.

In 1983, Miller had a Ralston Crawford show. In 1985, the Whitney mounted its

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INNOVATION: *In photography, the Miller Gallery has taken a generally lackluster market and made it highly profitable.*

first Crawford exhibition. Lee Krasner's late-1950s paintings were at Miller in 1982 and at MOMA in 1984. Jan Groover had her first Miller show in 1985 and a MOMA retrospective two years later.

"I couldn't say that we were responsible for all this," says John Cheim. "It insults the artists and the museum, which in most cases was working years ahead, but you'd have to say we are part of the process."

A perfect example of the Miller Gallery's approach is the case of Alice Neel. Cheim had first been exposed to the work of this American figurative painter while at RISD. In 1977, when she was 77, Neel was with the Graham gallery, which had showed her for many years. Her paintings sold for $5,000 to $10,000.

LIVING WELL: *At home with wife Betsy.*

About this time, Cheim and Miller went to a benefit party for the Skowhegan art school, where they both admired a painting of Neel's daughter-in-law Nancy. After the show, they approached the artist and managed to persuade her to let them put one of her paintings in their next summer show. "Alice loved flattery," said Cheim, "and so Bob had Alice paint portraits of me, Betsy, and himself, and in the course of these sittings we were able to get quite close to her."

Although Neel would still not leave Graham, Miller worked out a deal to put on a show of her nonfigurative works—still lifes, interiors, landscapes. "She got a lot of press and attention, and she sold more paintings at higher prices than she'd ever been accustomed to," says Cheim. Eventually, Neel left Graham for the Miller Gallery. Robert Miller then contributed money to help Abrams publish a book about her (a common art-world practice), and by 1983 the revisionist approach was gaining momentum.

Neel died in 1984. A 1986 show of her drawings and watercolors at Miller got a rapturous review in the New York *Times.* "This show . . . expands her stature considerably, for it gives her a serious historical position prior to the onset of Abstract Expressionism," wrote Roberta Smith. "Neel may qualify as one of the country's most important and singular artists."

One Neel painting sold recently for $100,000. Neel's estate, which Miller represents, consists of several hundred drawings and paintings.

In photography, the gallery—which represents the late Andy Warhol as well as Mapplethorpe, Weber, Groover—has taken a generally lackluster market and turned it into a highly profitable part of the operation. (In a bold step, the Miller Gallery started last season with a show of Weber photographs selling at $1,000 to $2,000, moved on to Arbuses at $4,000 to $5,000 and Warhols at $7,500, and ended in June with Mapplethorpes selling for as much as $15,000 apiece.) The photography department of the Miller Gallery, in fact, contributes up to a third of the gallery's sales and last year grossed roughly $3 million—more than either Sotheby's or Christie's photography department.

"We've never actually had a year where we lost money," says Robert Miller. "But of course, it cost a lot less to run at the beginning." The gallery's first ten-year lease worked out to about $3,500 a month, but as the lease came to an end, Miller found out that the rent would be raised to $35,000. It was time to make a move he had considered for a while—to the Fuller Building.

"When we decided to move," says Miller, "there was only one place in the city I wanted, and we got it."

The space Miller now occupies was the headquarters of the National Football League in the sixties, but it achieved notoriety more recently as the gallery of Andrew Crispo, the art dealer implicated in the murder of male model Eigil Vesti (*New York*, June 24, 1985). As the case dragged on, Miller and his associates would walk longingly by the gallery, but all their inquiries to the landlord were met with the answer that the rent was still being paid.

At one point, Crispo was rumored to be willing to sell his gallery lease at a high price, but as Read remembers, "Bob said, 'Forget it. We'll wait till he jumps out the window or they take him away.' And sure enough, they took him away."

ON A CRISP AND SUNNY fall day, Robert Miller stands at the center windows of his gallery as if he were a climber drinking in oxygen at the peak of Mount Everest. Outside, storybook vignettes of bustling Manhattan unfold. Were it not for the frosted windows of the Pace Gallery across the street, with the stenciled lettering announcing its latest exhibition, Miller, one senses, would find this the most perfect view in the world. As it is, he lets out a sigh.

"One of the most distinguished shows we had here recently was Rodrigo Moynihan's," he says. "And I specifically wanted to do it when Julian Schnabel was across the road. I'm not saying Schnabel is the worst artist in the world, but Rodrigo is far better than he's given credit for. The audience for his work is a very small, highly informed one."

Who collects Moynihan's work? Miller turns away from the window. "The Queen of England." ▬

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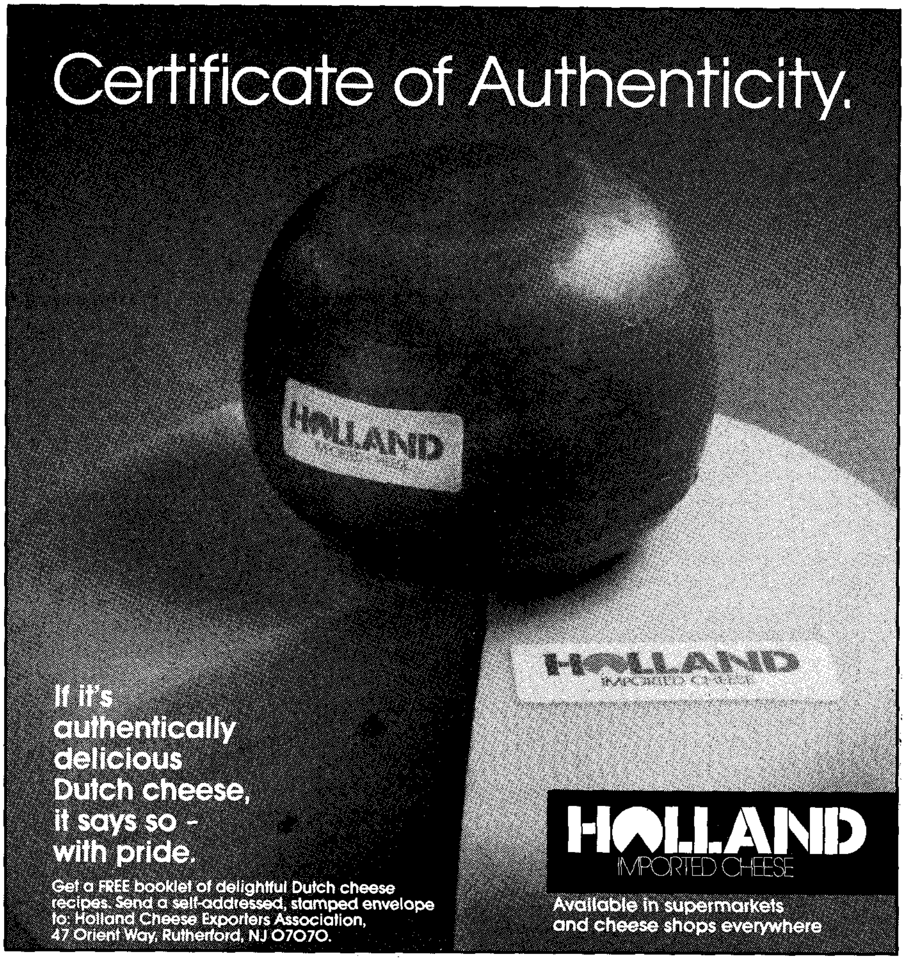

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TRUMPED-UP CHARGES OF CHILD ABUSE ARE DIVORCE'S UGLY NEW WEAPON

FATHERS ON TRIAL

BY ELLEN HOPKINS

IN THE FALL OF 1985, NANCY SANford* accused her estranged husband, Dean*, of molesting their five-year-old daughter.

The evidence against Dean was compelling. The little girl, Ginny*, told a number of people that her father had fondled her genital area and had put a knife there. Ginny also claimed that her father had taken pornographic photos and threatened to kill her if she ever told anyone. When a nurse examined Ginny, she discovered that the little girl had chlamydia, a sexually transmitted disease. Eight health professionals interviewed Ginny and concluded that she'd been sexually abused and that the culprit was her father.

A more clear-cut case of molestation would be hard to imagine. Yet after 37 days of trial, Judge Jeffry Gallet, a respected family-court judge, ruled that parental rights be restored to Dean Sanford. According to the court, no abuse had taken place.

The Brooklyn Society for the Prevention of Cruelty to Children went even further in its vindication. It recommended that all charges against the father be dropped and a petition of neglect be filed against the mother.

"For all practical purposes," states the report to the judge, "[Ginny has] suffered as if [she were an] actual victim of child sexual abuse."

"The real abuse in this case," says Robert Dobrish, Sanford's lawyer, "was the brainwashing done on this child. Imagine what it took to persuade her that her father did these terrible things."

SEXUAL ABUSE OF CHILDREN HAS become front-page news in recent years. The McMartin day-care scandal in Southern California involved preliminary trial hearings of well over a year, the longest in the state's history. Jordan, Minnesota, was the scene of a massive indictment of 24 adults accused of sexually abusing children, though charges against 21 were eventually dropped. And a novel about the subject, Sue Miller's *The Good Mother,* made it to the New York *Times* best-seller list in 1986. It's even been used as justification for murder: Cheryl Pierson's lawyers argued that the Long Island teenager had acted in self-defense when she arranged her father's killing. She was sentenced to six months in prison.

Allegations to agencies have skyrocketed—from 6,000 annual reports to 113,000 in the past nine years, a nineteen-fold increase. It seems as if a pedophile is lurking around every corner.

There's no question that child abuse, in general, is a real and frightening problem—as the case of Lisa Steinberg tragically demonstrates. There's no question that for years, it was scandalously underreported. But as the New York State Legislature gradually liberalized restrictions on using children as witnesses, another terrifying specter has been raised—that of false allegations of sexual abuse.

Victims of Child Abuse Laws (VOCAL), a national organization formed in reaction to the Jordan incident, gets 35 to 100 complaints a day. VOCAL estimates that 60 percent of these allegations stem from divorce-custody situations and that 80 percent of the accusations are made by mothers against fathers.

"It's becoming a well-known negotiating tool in divorce cases," says Kimberly Hart, who recently left VOCAL. "The false allegations follow a certain pattern—at the time the man files for divorce, when he seeks a modification of custody, or if he asks for a support reduction. The allegations usually come a week later."

Some lawyers estimate that 30 percent of all contested-custody cases today involve sex-abuse charges. In 1986, about 1,600 allegations of sexual abuse were made during custody-dispute cases. Approximately 60 percent of those allegations, say lawyers, were unfounded.

"It's the latest tactic in a nasty di-

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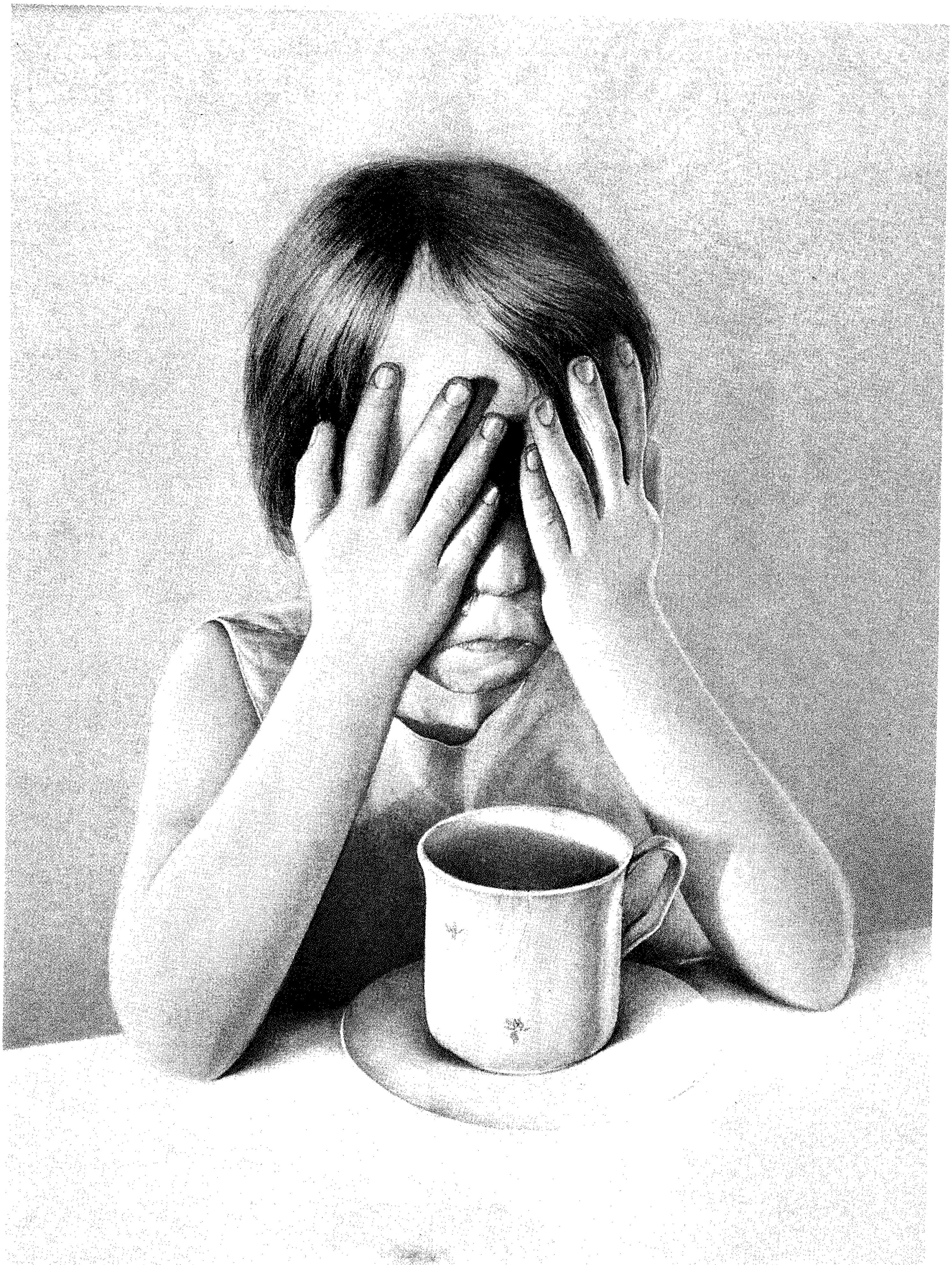
* *Names and some identifying characteristics have been changed.*



PAINTINGS BY GOTTFRIED HELNWEIN

A DELICATE BALANCE: *"I'm forced to balance the constitutional rights of the accused against the interests of the child—who could have been horribly damaged," says Judge Jeffry Gallet.*

vorce," says Robert Dobrish. "If you wanted to hurt your ex-husband before, what would you say? He has affairs? He cheats on his income tax? He's a homosexual? Big deal. Who even cares about that stuff anymore? But this is the ultimate weapon. I don't care how liberal society gets, it will *never* be okay to molest your own children."

DOBRISH BELIEVES THAT the mother in the Sanford case deliberately lied. For one thing, Nancy made her accusations shortly after settlement discussions broke down. But mental-health professionals say there are plenty of instances of false allegations by mothers who aren't greedy, vindictive, or crazy.

"There's no stronger impulse than a mother's need to protect her child," says Dr. Alan Levy, chief of forensic child psychiatry at Presbyterian Hospital. "You mix this with all the media focus on child abuse, plus poorly trained child-abuse 'experts,' and it's very possible for a mother to see dragons everywhere."

Judge Jeffry Gallet describes the typical false-allegation scenario as the Chocolate Chip Cookie Case:

"A three-year-old child spends the weekend with her father," says Gallet. "During the course of that weekend, the father gives her a bath. She's going through toilet training, so she needs to be washed extra carefully around her genital area. Then she comes home to her mother, who gives her a bath the following night. As the mother washes her, the little girl—who maybe is playing one parent off the other, as children often do during a divorce—announces, 'Daddy does it better.'

"The mother, taken aback, says, 'Does *what* better?' The child gets a little coy and doesn't answer. Remember, the mother's willing to think the worst of him and more. Especially if he left her for another woman.

"So she bundles the kid up in a towel, hands her a chocolate-chip cookie, and says, 'Does Daddy ever touch you in a way that makes you feel funny?' The child says no, but the mother remembers from what she's heard on TV that abused children are often secretive. So she hands the kid another cookie and says, 'Are you *sure?*' The message is clear: To please Mommy, say that Daddy touches you.

"That's all it takes," says Gallet.

Then there's the problem of the lawyer who deliberately encourages his client to think the worst. Matrimonial lawyer Irving Schafran was recently approached by a woman who wanted to press sex-abuse charges against her husband. She was in the process of switching lawyers, and in the papers turned over to Schafran it was stated that the father had "slept with" the child.

"All these allegations amounted to was that the child had nightmares and the father went in to comfort her. He fell asleep on the floor," says Schafran. "And this was not a vindictive woman. But other people were willing to let her run with this. More than willing—they pushed her to do it." Schafran refused to press the charges.

"The false allegation serves a lot of purposes—in a totally unconscious fashion," says Dr. Arthur Green, medical director of the Family Center and Therapeutic Nursery of Presbyterian Hospital. "It's a way of getting even, a way of gaining control over your child at a time when you feel very out of control. It's a way of getting this guy you hate out of your life forever."

BY LAW IN NEW YORK STATE, all doctors, nurses, teachers, social workers, and mental-health professionals must report any suspicions of child abuse. And family-court judges usually respond to such charges by severely restricting any contact between the accused parent and child.

"We're instructed to take the safer course," says Judge Gallet. "Remember, a substantial number of the sex-abuse charges are true, a horrifyingly high number. But the safer course has its own problems. I divest the accused parent of parental rights—without a trial, without a hearing. I'm forced to balance the constitutional rights of the accused against the interests of the child—who, remember, could have been horribly damaged."

The "safer course" becomes even more problematic when overzealous professionals get involved. In the Sanford case, Dr. Arlene Schmidt*, a child psychiatrist, interviewed Ginny. An excerpt follows:

Dr. Schmidt: Was there ever anybody else who did bad things to you?

Ginny: I don't like that question.

Dr. Schmidt: What is it? Come on, it's important.

Ginny: No, it isn't important.

Dr. Schmidt: It is important. Let's try even if you don't like it. You have done so many other brave things.... So let's try to tackle this one.... You can go outside afterwards and talk to your mother.... Answer this question.... Who did anything bad to you? ... Just write down the names there, that's all ... and we'll stop.

Ginny eventually produced a list of more than twenty people, including her father, who she said abused her. But Schmidt believed that Ginny's father was the only culprit. Then Robert Dobrish questioned Schmidt about Ginny's pediatrician, who was no longer practicing in the area.

Dr. Schmidt: It was a case with a pediatrician who had difficulties with young boys. I don't know whether you recall the case. He closed his practice and then ...

Dobrish: The pediatrician, who had been Ginny's pediatrician, you say, closed his practice because he was having problems with young boys?

Dr. Schmidt: That's right. There was a whole case around that.... And it was found out that he had contact with boys that he had treated.

Dobrish: Did you at any time during your sessions with Ginny [ask her] about [her doctor]?

Dr. Schmidt: No.

Schmidt was followed by Sabrina Dixon, a caseworker with the Brooklyn Society for the Prevention of Cruelty to Children (BSPCC). Dixon's testimony was particularly damning. She said that during the course of her session with Ginny, the child put her hand between her legs and said that was what her father did to her but that she couldn't say more because he would hurt her.

Then Dixon explained how she obtained these confessions: "I took the Father Doll's clothing off, and gave [Ginny] the Little Girl Doll, and asked her to take the Little Girl Doll's clothing off.... I asked her to show me, with the dolls, what Papa did with her."

The child didn't show her, but Dixon persisted: "I said, 'Show me. Stand up and show me how Papa did this.' "

Eventually, after Ginny mimed certain actions with the dolls and with her own body, Dixon concluded that abuse had occurred. She might have entertained a few doubts if she'd remembered a psychiatric report filed with the BSPCC. In that report, Ginny confided that she had no choice but to repeat the accusations against her father. Otherwise, her mother had told her, she'd jump out the window.

THE WAYS "CONFESSIONS" are extracted from children have been seriously questioned. Because child sexual abuse is almost invariably a crime without witnesses, and because young children generally can't be sworn to testify, a method called "validation" has been developed to corroborate testimony. (Since criminal court requires proof beyond reasonable doubt, most of these cases never go further than family court, where the judge makes a finding based on a "preponderance of evidence.")

A validator interviews the child, first to see if he or she knows the difference between real and make-believe, then to determine if there has been abuse. In New York courts, a validator is permitted to testify, and in many instances, the entire case has hinged on the validator's conclusions.

There is no specific validation training, no licensing procedure. A validator is essentially anyone who chooses to call himself one. Judge Gallet had enough reservations about the method to admit the results of Dean Sanford's polygraph test, to counteract "the soft evidence" of validation.

"I have a problem with the whole process," says Dr. Levy. "Validators try to extract information from the children as rapidly as possible." Many validators will draw their conclusions from a single session with a child. Levy has been known to conduct up to 30 interviews for a single case. "And that's contrary to how we deal with children," says Levy. "Three- to five-year-olds are extremely susceptible to being influenced.

"And the problem with introducing anatomically correct dolls is we don't yet know what a 'normal' response is. If a child grabs the penis on a male doll, does that mean the child has been abused? It could just be because the child has never seen a penis on a doll before. Validators seem to be saying, 'You knock on my door and I'll find the abuse.' "

Levy believes that whenever possible, children should be evaluated with the accused parent, a practice most validators object to.

"I think in any child-custody case it's important to see the children with both parents," says Levy. "There's this dangerous assumption that allegation is equal to fact."

"This is the only crime I know of," says Dobrish, "where the burden of proof lies on the accused. How do you prove you did *not* do something?"

Over the strenuous objections of Nancy Sanford, Ginny's father was allowed to see his child—in the presence of court-appointed supervisor Judith Grief. During one of those visits, Ginny asked Grief if she'd ever told a lie. The supervisor said she had, and then discussed some of the reasons people lie, one being that other people might pressure them into it. Ginny's response was "They sure do." Later on, Ginny asked, "How do you get out of a lie once you tell one?"

TWO MONTHS AFTER LUCY Haines* was born, her parents, Roy* and Sandra*, separated. Roy saw his daughter frequently, and when he filed for divorce in April 1985, he sought joint custody. Sandra responded by asking for $1,300 a week in temporary alimony and child support. She was turned down; the judge granted her $100 a week.

Shortly after the judge's decision, Roy says he got into an argument with Sandra's mother about the child. He lost his temper and announced that he was planning to seek sole custody. Sandra then called Child Protective Services, saying that Roy was abusing their child.

The charges? That he was kissing his daughter's chest and putting medicine on her genital area. The child was then two and a half years old.

"That's the worst part of these allegations," says Roy. "On some level, they're true. Of course I kiss my daughter; I love her dearly. And Lucy was in diapers, she had a rash, so I put Desitin on her. The mother takes things any father would do for his child and makes them ugly. How am I supposed to fight innuendo?"

For almost two years, Roy has been in and out of courts. Each of his visits with Lucy has been supervised since the first allegations were made. And this isn't Roy's only legal entanglement. In addition to the sex-abuse charges, Roy, who owned an international business, has been the focus of investigations by the State Department and the IRS. Both began at the same time as the sex-abuse charges and were instigated, he believes, by his estranged wife. While Sandra denies this, she admits to being a cooperative witness. The IRS case was recently dismissed.

At this point, Roy has paid more than $90,000 in legal fees. He's been forced to sell his company; he couldn't run that as well as fight all the charges leveled against him. And his battle isn't yet over.

When the first allegations were dismissed by family court in the spring of 1986, full parental rights were restored to Roy. Within 24 hours, Sandra raised a new allegation, this time far more serious—that Roy had held a knife to his child's mouth and chest. (This supposedly occurred during the time that all Roy's visits with his daughter were being supervised.) Roy's parental rights were promptly changed.

Then, a month later, Sandra remarked in passing that at some point, Roy may have ejaculated in the child's face. She'd forgotten to mention it earlier.

HOW IS IT THAT CHARGES SO unsubstantiated have snowballed into a two-year ordeal? The answer lies, at least in part, with Child Protective Services, the agency that provided validator Eileen Treacy.

Treacy has served on many abuse cases in New York; she has "validated" about 400 children and has testified in both family-court and criminal trials. One judge referred to her as a "walking encyclopedia" in the area of child sex abuse.

Her curriculum vitae is impressive—eleven pages detailing the places she has trained, works published (including a book on sexual assault that Viking is negotiating for), courses taught, and positions held.

Her credentials, though, are not quite

WITNESS FOR THE PROSECUTION: *Treacy is not a psychiatrist or a licensed psychologist. Her professional cards identify her as a sex-abuse specialist. She gets $75 an hour for court appearances.*

as impressive as they seem. Under questioning by Roy's lawyer, Dominic Barbara, Treacy admitted that the last time she'd spoken to Viking about her book was six years ago. While Treacy says she received "ongoing training" from two Columbia professors in the field of child sex abuse, this instruction did not involve her enrolling in a single accredited Columbia course. And a postgraduate course in validation at St. Joseph College, in Connecticut, turned out to be an "intensive" weekend seminar. After these revelations, Treacy brought her own lawyer to court. Nevertheless, Treacy was allowed to testify as an expert witness.

This was not the first time questions had been raised about Treacy. In a case before a New Jersey court, Judge Mark Epstein ruled that abuse had not occurred: The "most damning witness against [the plaintiff] was Eileen Treacy.... To anyone trained in law... Ms. Treacy's questioning gently but surely led [the child] where Ms. Treacy wanted to take him.... I am convinced that Ms. Treacy would have been able to elicit the disclosure... from many children his age who had not been sexually abused."

When interviewing Lucy Haines, Treacy asked the child six questions to see if she could distinguish fact from fantasy. Treacy decided she could. She then brought out anatomically correct dolls and demonstrated "good" and "bad" touching. "She correctly identified all touches," said Treacy.

Treacy asked Lucy if her father touched her in a good or bad way. Once Lucy said her father's touching was "bad," Treacy took the dolls and "went through a series of hitting [gestures] and asked [Lucy] if he hit her like this."

In a later interview, Treacy asked Lucy, "Did you ever see [Daddy] with his clothes off?"

Lucy: Yeah.
Treacy: Did you ever see [his] pee-pee?
Lucy: Yeah.
Treacy: Did he touch you with his pee-pee?
Lucy: Yeah.
Treacy: Where did he touch?
Lucy: I don't know.

Treacy made suggestions of likely places. After initial resistance, Lucy agreed to the second one.

Treacy is not a psychiatrist or a licensed psychologist. Her professional cards identify her as a sex-abuse specialist. As a validator, she gets $75 an hour for court appearances. If sexual abuse is not found, the validator will not be asked to testify in court.

According to Treacy's written report, "Lucy's behavior and statements are consistent with the Child Sexual Abuse Syndrome."

THE LIST OF SYMPTOMS associated with child-sexual-abuse syndrome is a long one—anxiety, nightmares, clinging, bed-wetting, and poor school performance, among others. Validators will often pick and choose symptoms from this list

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(which some judges call a "Chinese menu") to bolster their case. But the problem, say psychiatrists, is that the symptoms are also common to children caught in the middle of a difficult separation or divorce.

"What's typical in the false-allegation scenario," says Dr. Green, "is that the children will have only a few of these symptoms. And most will be nonspecific, the sort of symptom that could be found in any stressful situation.

"Another indication that an allegation is false," Green adds, "is when the parent shops around, desperately looking for someone to corroborate the accusations."

Sandra Haines has visited seven agencies in her quest to protect her daughter; to date, Lucy has had four vaginal examinations, none of which showed any sign of abuse. This, however, has not deterred her mother, as she explained in court:

> Sandra: I still believe it. I believe she had been abused and because I was abused, I realized my daughter needed to go for therapy. I realized that because I had been abused as a child that I didn't want anything to ever happen to her again like that.
>
> Dominic Barbara: Like what happened to you?
>
> Sandra: Yes.

Both Levy and Green agree that false accusations often stem from mothers who were abused as children.

Nancy Sanford was not abused as a child. She did, however, take her daughter to several mental-health specialists. After a medical examination of Ginny at St. Vincent's Hospital showed no sign of sexual abuse, Nancy took her daughter for a second exam at Montefiore hospital. There the child was found to have a chlamydia infection.

While two medical witnesses testified that it was impossible for Ginny Sanford to have gotten the infection except through sexual contact, two other medical witnesses brought in by Robert Dobrish (including the director of Pediatrics and Adolescent Gynecology at Presbyterian Hospital) said it was perfectly possible for her to have gotten it in other ways—including infection by her mother during childbirth.

LAST YEAR, SUSAN DUNN* ACcused her ex-husband, Lou*, of sexually abusing their two young daughters. A summary of the allegations follows:

Early one morning, four-year-old Rosie Dunn* got into bed with her mother to cuddle. As Susan affectionately patted her daughter on the behind, Rosie said, "Daddy pats my hiney, too."

"Oh, that's nice," said her mother.

The child went on, "And Daddy plays with my boobies."

"Tell me more," said her mother, and the child then demonstrated how her father touched her genital area.

Susan's other daughter, three-year-old Emma*, confirmed the accusations and added that the girls took showers with their father and his girlfriend, Anne*. More molesting, said the girls, occurred during these showers.

By the time the case came to trial, six professionals had seen Rosie and Emma—a medical doctor, an investigator for the Queensboro Society for the Prevention of Cruelty to Children, an investigator from the Hudson County prosecutor's office, two psychiatric social workers, and a validator.

All six believed the girls had been abused by their father. Despite the expert testimony, the court appointed Levy to observe the girls as well.

Rosie and Emma were interviewed by Levy in the presence of their father. It was the first time they'd seen him in three months. Both girls were ecstatic. They ran to their father, hugged and kissed him, and, smiling all the while, recited, "You touched us." Rosie added, "You touched my sister's hiney, but that's not true." When Levy asked the

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This true story took place at the Sheraton Princeville Hotel, Kauai, Hawaii. © 1988 The Sheraton Corporation

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TROUBLE SIGNS: *The list of child-sexual-abuse symptoms is a long one. The problem, say psychiatrists, is that the symptoms are also common to children caught in the middle of a divorce.*

girls if someone had told them to say their father had touched them, Rosie replied that her mother had.

Levy then asked Susan to enter the room. He noted a dramatic change in the girls' behavior, as if "someone turned a switch." Susan asked the girls a series of questions about their father's touching them; every question, said Levy, was answered affirmatively and mechanically, "as if on cue." Susan also asked the girls if she'd ever asked them to lie. "Yes," said Rosie.

Levy noted that Susan looked extremely "glum" during this encounter. But then, she had violently objected to the session from the start—as had her validator, who went so far as to file an affidavit arguing that such an interview would be "extremely dangerous" for the children. The validator was Eileen Treacy.

At this point in the trial, Treacy had already testified why she believed Rosie and Emma had been abused: Their sexual knowledge was inappropriate for their ages, and both girls were interested in the underwear of the anatomically correct dolls. In addition, Rosie had pretended to call her father on a toy telephone in a secretive manner, and when asked to draw a picture of a family, neither girl included a father. (The parents separated when both girls were less than two years old.)

Treacy described her validation technique: She began by encouraging the two to play with toys in her office. Time passed, and no revelations were made.

"Obviously, I wasn't getting anywhere in terms of any pertinent information," said Treacy. "[So] I asked Rosie some very direct questions . . . starting out with 'Who do you take showers with?' And she said, 'Daddy and Anne.' I asked her who Anne was. She said, 'Anne is who broke Mommy's heart.' "

Treacy didn't push Rosie further. "I did not feel it appropriate for me to go through the children's feelings about Anne." She explained that since the divorce was in the past, the children's opinion of their father's girlfriend wasn't all that relevant.

The divorce was made final at the end of December 1985—when the abuse allegedly began.

Eileen Treacy's confusion about the timing of the Dunn divorce is a bit mystifying, especially given the fact that under cross-examination by Lou's lawyer, David Ruck, she admitted to knowing the mother for some time before allegations were made.

In fact, the mother was personally acquainted with four of the six professionals who supported the abuse charges; she'd even helped one of them get a job. Susan works at a child-abuse clinic.

Treacy's conclusion that the children had been abused because of their "inappropriate" sexual knowledge is also a little bewildering: Under cross-examination, Susan admitted that she brought anatomically correct dolls home from work for her daughters to play with. She had also shown them a video, *Better Safe Than Sorry,* which instructs children, "If Daddy touches you, tell Mommy." Treacy said she was not aware of the

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girls' exposure to the dolls or video.

Judge John Capilli ruled that no abuse had occurred. In his opinion, he wrote, "The plaintiff, by her overemphasis in educating her [daughters] to avoid sexual abuse, perhaps unintentionally orchestrated the course of events which terminated in a court trial."

"Can you imagine how these children are tormented?" asks David Ruck. "What's going to happen when they get old enough to read about these allegations? What are they going to feel then?"

NO MATTER WHAT THE judge decides, these cases are never truly over. When Lou Dunn recently took his daughters on a vacation, Rosie announced, "Mommy said if you touch us, call the police."

"Susan did it once, she can do it again," says David Ruck. "And better. Lou was lucky this time."

Dunn was lucky for another reason: He had enough money to pay for his defense. All that's unusual about the cases here is that these men had enough money to pay for good lawyers. Lou Dunn went bankrupt defending himself. Some cases have cost upwards of $200,000. But no amount of money, say the lawyers, can ever compensate defendants for what's involved. Most of the lawyers interviewed for this piece said they never plan to take on such a case again.

"You become a pariah in the courtroom," says Robert Dobrish. "People literally wouldn't talk to me. As soon as I'd say, 'My client is charged with'—*bam.* Lawyers would say to me, 'How can you represent someone like that?' *Lawyers.* I used to do criminal law; I've represented bank robbers, murderers, rapists. And I can't ever remember being treated worse than I was in this case."

Dobrish insisted that Dean Sanford take—and pass—a polygraph test and be tested at Columbia Presbyterian for pedophiliac tendencies before he even considered taking Sanford on as a client. Dobrish is not alone in his queasiness.

"You come to me with a charge like this," says Dominic Barbara, "you take two polygraphs. Period."

"It's bad business, I know," says David Ruck, who also assured himself of Lou Dunn's innocence before accepting his case. "Let's be realistic: It would considerably narrow the pool of clients if we defended only the innocent. But murder's one thing. This is something altogether different."

The hysteria is only likely to grow worse. In a case that Levy is now working on, the father had made videotapes of his daughter over the years. The wife took the tapes and edited several hours' worth down to a short film featuring shots of the child in the nude: skinny-dipping, being toilet-trained, etc.

"I'll admit this is a little strange," says Levy. "This does not, however, necessarily make the father an abuser. But on the basis of these tapes alone, one psychiatrist—who never even saw the father—told the court that the father has the potential to become an abuser, and so should be denied access to his child. Not that he's an abuser. Just the potential is supposedly there."

The most harmless comments have resulted in full-scale trials. In another of Levy's cases, charges that the father had ejaculated on the child began with the child's saying, "Daddy spit on me."

WHEN ROY HAINES raised the children from his first marriage (Sandra is his second wife), he was a fairly traditional father. "I love all my children," he says. "But I was working so hard in those days, I didn't have that much time for them. So I had this vision of what it would be like to have Lucy. I'm older; my business was going well. I used to dream of what it would be like when Sandra was pregnant. I'd walk Lucy to school; we'd read together. I'd be the sort of father I always wanted to be."

Instead, Roy finds himself driving 180 miles every Saturday in order to spend an eight-hour supervised visit with his child. Roy's case is in the process of being dismissed, but his ordeal is far from over. He still must go to court if he is ever to get custody. And there's nothing to prevent Sandra from making more allegations in the future.

"I thought in a court of law the policeman would say, 'Here's the gun, here's the body, here's the witness.' But where's the evidence here?" asks Roy. "Guess what? You don't need any. I don't think I'll ever be normal again. To be on your guard at all times because anything you might say or do could someday be twisted against you. . . . How is a father supposed to have a relationship with his child if he's not allowed to bathe her, tickle her, kiss her, take care of her? For the past two years, I haven't spoken to a child other than Lucy. Because whenever I see a kid, I'm thinking, 'If your mother only knew you were talking to an accused child molester.'

"And even though I was found innocent," Roy adds, "the damage is done. You know how people think, 'Okay, so maybe you didn't do anything as bad as they said you did. But Roy, you must have done *something* for this to go on for two years.' And what about Lucy? What have they done to my child?" ■

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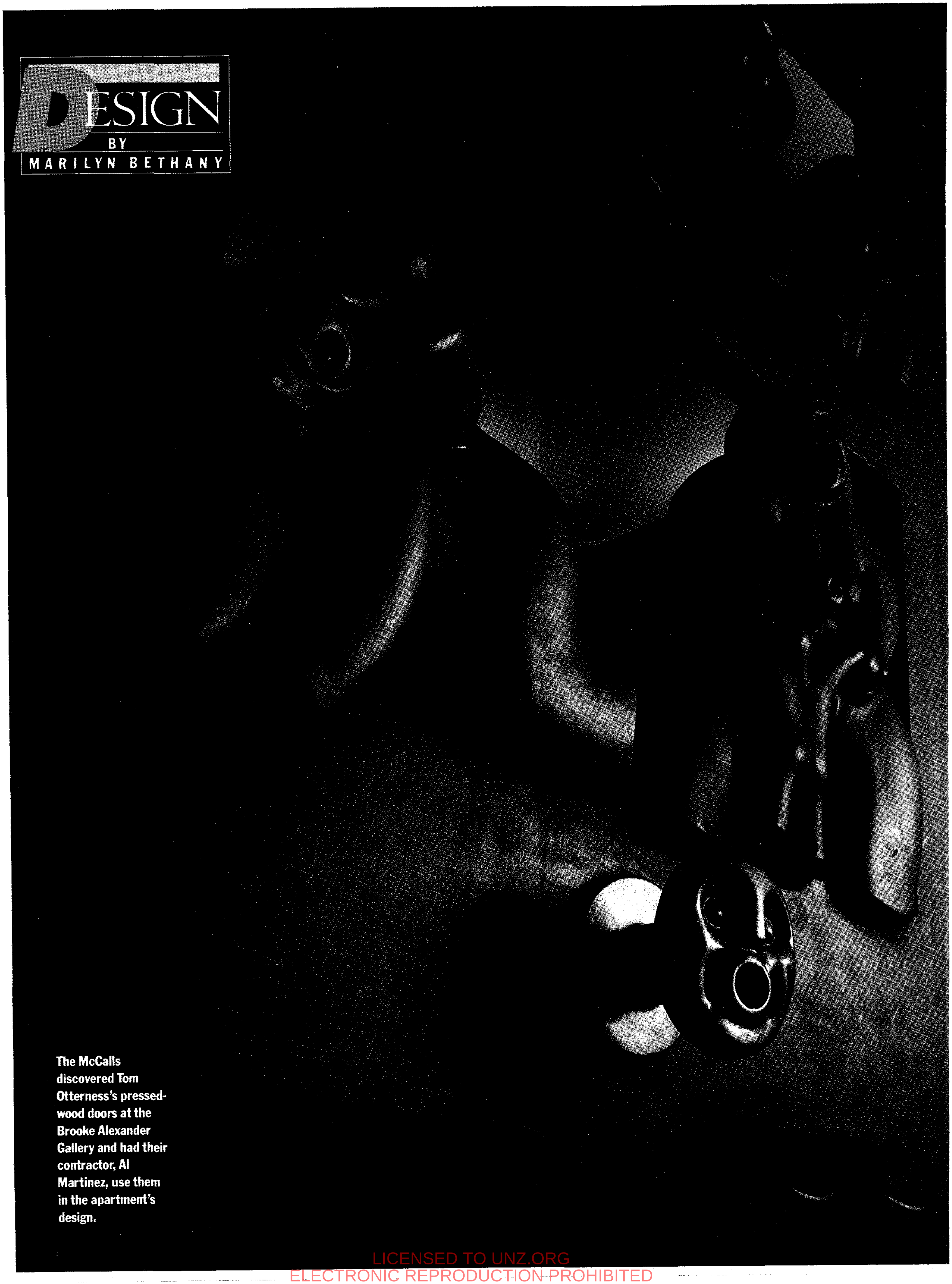


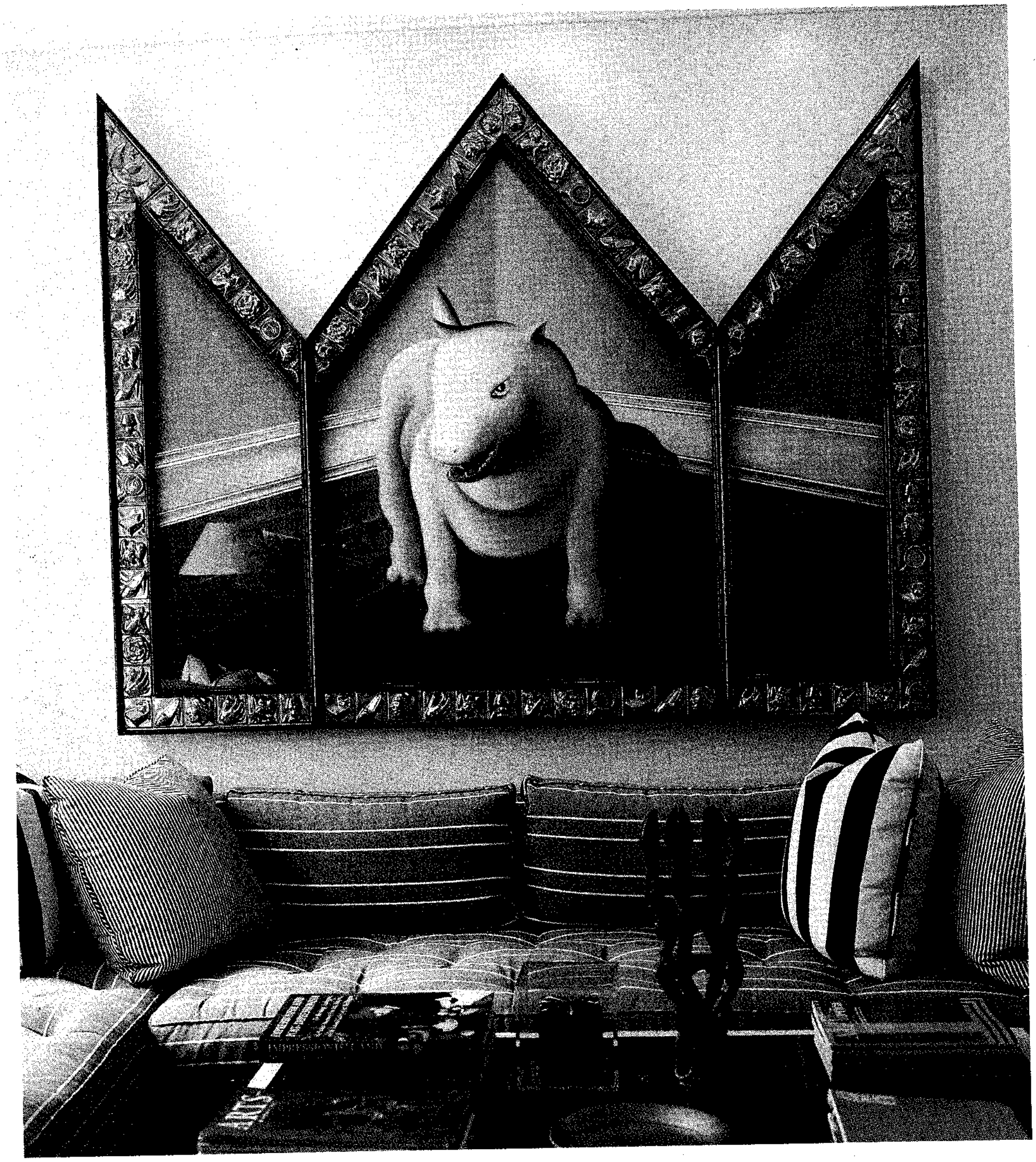
The McCalls discovered Tom Otterness's pressed-wood doors at the Brooke Alexander Gallery and had their contractor, Al Martinez, use them in the apartment's design.

THE ART OF THE MATTER

What's a collector of eighties art to do? The typical contemporary-art collector's apartment—a space wiped clean of character and furnished as neutrally as possible out of reverence for The Art—felt right enough a decade ago, but as a container for the smart-aleck art of this era, it somehow seems... well, sycophantic. On the other hand, one can scarcely hang a triptych of a pit bull against sweet floral wallpaper.

Collectors David and Penny McCall have hit upon a neat solution in their apartment on the Upper East Side. By incorporating architectural appointments and furnishings by artists, they allow the collection and its container to merge. In this apartment, life doesn't genuflect at the altar of art—they slug it out with equal zest.

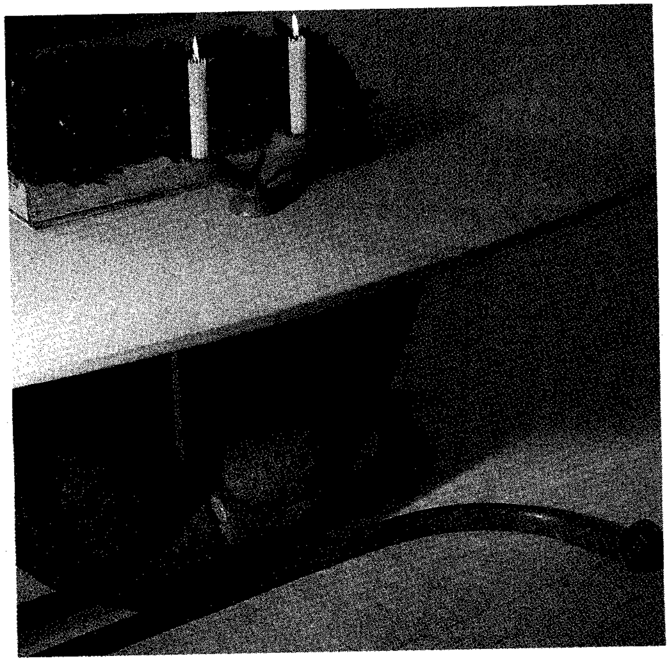
Photographed by
MICHAEL LUPPINO



Painter Ed McGowin used the same technique on the molded-copper frame of this painting as he did on the frieze in the entry hall (previous page). Interior designer Victoria Francis selected energetic cotton stripes for the sofa and pillows.

The painter Susan Rowland had been experimenting with tile, so the McCalls commissioned her to do their kitchen backsplashes (below). The patinaed-bronze table base and candlesticks (below right) are by Wade Saunders.

Centerpiece by Preston Bailey.



BEST BETS

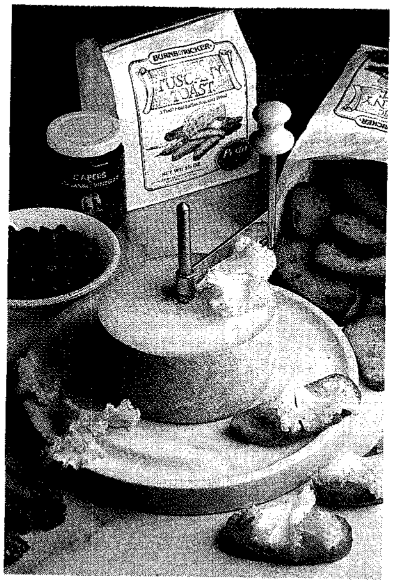
The best of all possible things to buy, see, and do in the best of all possible cities.

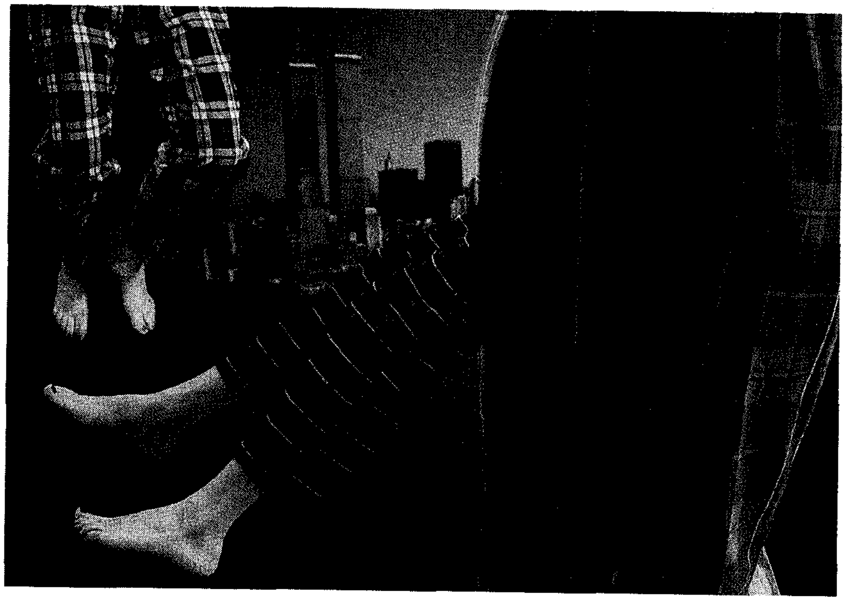
By Corky Pollan

Best Bites

Anyone giving a midwinter dinner party is bound to be looking for a few new ideas. Fairway has a delicious little international harvest of useful foods, like capers in classy balsamic vinegar ($3.99) or crunchy tomato- or pesto-flavored croutons called Tuscany Toasts ($1.89). From Switzerland, there is Tête de Moine ("monk's head," $8.89 per pound), a nutty, mellow cheese that fits into a custom scraper—the Girolle ($29). Guests can amuse themselves with each turn of the knife, which shaves and gathers the cheese into fanciful shapes that resemble girolle mushrooms. An antidote to the winter blahs, it's a deus ex machina of a special kind. **—Jane Freiman**

FAIRWAY MARKET/*2127 Broadway, near 74th Street/595-1888*



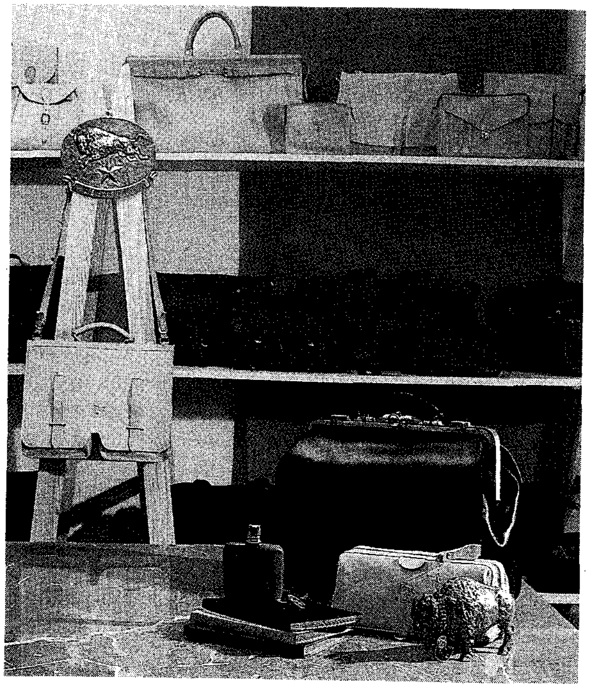


Jammy Awards

If you fondly remember the comforting flannel pj's of your youth, you'll adore these ever-so-soft flannel slacks, which are as cozy and unconstructed as those old pajamas. In tartan and buffalo plaids, they have an elasticized waist and come in small, medium, and large ($42.50). Heat up the grog, bring out the books, and cuddle up before a roaring fire!

SAN FRANCISCO CLOTHING/*975 Lexington Avenue, near 71st Street/472-8740*

The Bag and the Beautiful



For more than twenty years, Il Bisonte, the leather-goods shop, has been a fixture on Florence's Via del Parione, tucked away off the Via Tornabuoni. New Yorkers who couldn't make it to Italy were able to pick up a few pieces of the coveted Bisonte collection at Bloomingdale's, Henri Bendel, or Macy's. Now Wanny Antonio di Filippo has found a home in SoHo for his complete leather line inspired by the bison (a symbol of the peace and strength of nineteenth-century America, says di Filippo). The new shop is owned by Joy DaRos, formerly a handbag buyer for Bendel's, and Stephan Worobel of Cashew, a Thompson Street leather shop, and it's crammed with the soft drawstring pouches, leather agendas, floppy briefcases, classic doctor's bags, binocular cases, flasks, cigar cases, wallets, and pillboxes that once made a trip to Italy mandatory (from $18 for a key ring to $188 for a canteen bag to $625 for a suitcase).

IL BISONTE/*72 Thompson Street/966-8773*

Photographs: bottom left, Paul Lachenauer; top, Tony Cenicola; bottom right, Andrew Garn.

Wine/Alexis Bespaloff

TRIO CON BRIO

"...Now is a good time to appreciate the nuances of vintage champagne, fine California Cabernet Sauvignon, and old brandies..."

PERFECT WINTER SPIRITS: *Now that the party's over, bring out the luxe goods.*

VOLTAIRE, IT IS SAID, SERVED HIS GUESTS Beaujolais while drinking fine red Burgundy from the vineyard of Corton. More recently, according to *The Final Days,* Richard Nixon served a group of congressmen a $6 wine while he himself drank a Château Margaux 1966 that was wrapped in a towel.

Even those of us who democratically consume the same wine as our guests may be forgiven for not bringing out our best bottles for big holiday parties. But as we return to entertaining on a smaller scale, the time is right to appreciate the nuances of vintage champagne, fine California Cabernet Sauvignon, and old brandies.

Just about any decent sparkling wine adds a festive note to a large gathering, but for special occasions, it's natural to turn to France's Champagne region, which continues to produce the most interesting and complex sparkling wines. And there is a good case to be made for choosing vintage-dated bottles instead of the more popular nonvintage wines.

The *cuvée,* or blend, for a nonvintage champagne consists primarily of wines from the most recent vintage plus 15 to 30 percent of reserve wines held back from previous vintages. This permits champagne firms to maintain a consistent style year after year and to overcome the deficiencies of any given harvest. A firm produces a vintage-dated wine when the quality of the crop merits the distinction. (Even then, only a part of the harvest is used to make a vintage wine; the rest forms the base of that year's nonvintage blend.)

Thus, a vintage wine is made from riper grapes and is likely to have more flavor, body, and individuality. Vintage wines are also aged longer than nonvintage blends and have more complexity and depth. Today, when a number of nonvintage champagnes taste somewhat green and immature, the additional aging given to vintage bottlings makes them all the more welcome and fully justifies the $4 to $8 that they cost over a firm's nonvintage label.

There is no such thing as an official vintage year, by the way. Most firms produced vintage wines in 1976, 1979, and 1982, but some shippers bottled the 1980 or 1981. Many have already released their 1982, but there are still a few 1979s around. (Many of the deluxe bottlings selling for $45 to $60 are also available in the 1982 vintage, and therefore no older than the regular vintage champagnes; the latter, at half the price, are a much better value.) Among the best of the vintage champagnes are Pol Roger 1979, Bollinger 1982, Taittinger 1982, and Veuve Clicquot 1982. Bollinger and Taittinger represent a balanced, lively style; Clicquot is a particularly rich, full-bodied wine; and Pol Roger displays both elegance and the complexity of age.

The price of champagne varies enormously from store to store, and it pays to shop around. The labels listed above, for example, cost from $20 to $23 in discount stores and from $31 to $37 in stores that impose a full markup. (Similarly, the best known nonvintage labels vary from $16 or $17 in some stores to $28 in others.)

Though the fine red wines of Bordeaux are shipped in an orderly sequence—the top 1985s will start arriving in mid-1988, the 1986s a year later—California Cabernet Sauvignons are released more erratically. A number of wineries have already introduced their 1985s, most have released their 1984s, but a few have just shipped their 1982s or 1983s. These wines that come on the market four or five years after the harvest are, more often than not, the Reserve wines and those labeled with such designations as Private Reserve or Proprietor's Reserve.

There are no regulations concerning the use of a reserve designation on a California label, but such wines have traditionally been richer, more intense, and longer-lived than the winery's regular bottling. However, the shift in California wine-making from massive wines to more restrained and complex bottlings has affected reserve wines as well. Some of the new releases emphasize balance and maturity and can be consumed without additional aging.

The first California reserve wine was the Georges de Latour Private Reserve of Beaulieu Vineyard, and the 1982 ($25) is a rich, supple, rather opulent wine with hints of spice. What's also interesting about this wine is that, at a time when most wine-makers are adding Merlot to their Cabernet to produce a softer wine, Beaulieu continues to make its Private Reserve entirely from Cabernet and still produces a wine that is anything but tannic and austere.

Another excellent wine is the smooth and elegant 1982 Clos Du Val Reserve ($29). The label does not carry the words "Cabernet Sauvignon," which suggests that the winery wants to produce a fine

Illustration by Philippe Caron.

Cabernet-based wine without emphasizing its varietal character.

Good examples from the 1983 vintage are the Beringer Private Reserve ($19) and the Sterling Reserve ($22), both distinctive reds that are expansive and fleshy rather than hard and intense. (Sterling, too, will drop the Cabernet Sauvignon designation on future Reserve wines.) Another 1983, the Inglenook Reserve Cask ($19), is a well-knit wine with lots of appealing fruit.

When we move from wine to old brandies, age is measured in decades, not in years. This is particularly true of vintage-dated armagnacs, which are prominently featured in many retail catalogues; more than 50 vintage armagnacs are now available.

Because the style and quality of a brandy is based on how it is distilled and how much barrel-aging it receives—rather than on the year itself—vintage armagnacs are available in many years that are not famous for their wines, such as 1965, 1958, 1946, 1942, 1939, 1935, and 1933. These bottles are perfect for celebrating birthdays and anniversaries that occur in so-called off vintages. And, of course, an old brandy does not fade away in the bottle like an old wine, nor must it be consumed once the bottle is opened.

If I focus on aspects of vintage-dated armagnacs that have nothing to do with their taste, it's because you will be paying a hefty premium for the vintage. Most 20-year-old armagnacs—that is, from the late 1960s—cost $85 to $95; 30-year-old examples cost $150 to $185; and 40-year-old bottles, say a 1945 or 1946, cost $225 to $360. Among the exceptions are the vintage-dated armagnacs of Larressingle—the vigorous, concentrated 1960 (about $41) and the elegant, polished 1942 ($101) are both impressive. (The brandy prices shown here include only the minimum 20 percent markup now applied to all spirits; prices at some stores may be 15 or 20 percent higher than that.)

In general, however, fine old cognacs are a much better value than vintage-dated armagnacs. You don't get the cachet of a specific year because cognacs may not be shipped with a vintage, but some of the best cognacs, which are blended from 30- and 40-year-old stocks, cost $50 to $85 a bottle. Among the older cognacs within this price range, Delamain Vesper ($53) is rather subtle and restrained, while Hennessy XO ($64) is an excellent example of a rich, aromatic, woody style that is nevertheless balanced. The stylish Rémy Martin XO ($70) has flavor and texture, and the distinctive Hine Triomphe ($85) is marked by a pronounced woody taste.

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ORIGIN OF THE SPECIES

"...Nancy Graves has returned sculpture to the natural world, but not the one we're used to from earlier myths and fables..."

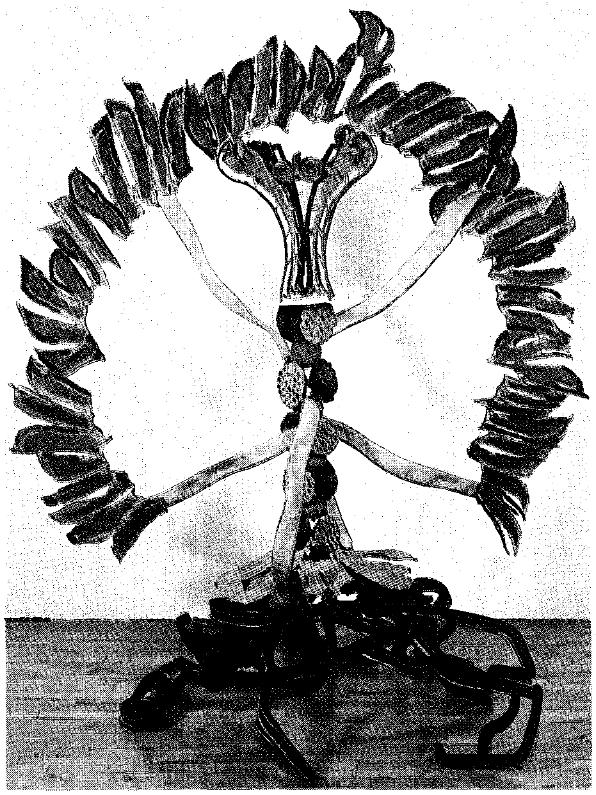
AT THE END OF THE SIXTIES, NANCY Graves startled New York by showing a set of "camels" made of armatures and hides, a bold statement of the new relationship between sculpture, science, and nature. The twists and turns of her career have not changed her argument, which is now even more expressive and charged with possibilities for the coming decade. **"Nancy Graves: A Sculpture Retrospective,"** at the Brooklyn Museum, would be as important an event as the Frank Stella show at MOMA, except that Graves must fit into Brooklyn's limited space and Stella has the whole weight of the Modern behind him.

Assembling long linkages of cast-bronze parts, like chains of DNA molecules, Graves has opened up the sculptural process into a kind of free-form parable of organic growth. Her welded constructions evolve from the floor up, in a tangled profusion of pods, tendrils, flapping arms, and bizarre pseudo-foliage. A typical arm of painted bronze might be built out of black-bean pods, palmetto and lotus leaves, pretzels, strips of bubble wrap, fans, and a few sardines tied together like the teeth of a comb, all bonded into a sculptural whole by a habit of random accumulation that is still magically coherent.

Graves has returned sculpture to the natural world—but not the one we're used to from earlier myths and fables. Eighteenth- and nineteenth-century artists looked to God's creation for the harmony absent from human life. Now we wonder whether they weren't denying the real messiness of the world, which is, in fact, a "chaos system," governed by rules that are definable but not predictable, and populated with strange creatures that are the products of this systematic improvisation.

By breaking sculpture down into astutely organized randomness, or organic chaos, Graves has found a style that is very smart, entirely her own, easygoing, and infinitely adaptable. Its unpretentiousness contrasts with Stella's urgent sense of historical imperatives, his awareness that he is claiming his page in the textbooks. Graves is conscientious about her sources—her respect for David Smith and Picasso is well known. But she has spun off into regions that sometimes seem far outside this century's familiar intellectual terrain.

Stella and Graves represent two generations, the one a product of the fifties, the other, from a decade later, offering a more relaxed, flexible, and allusive range of possibilities for the present. Stella's works cite the history of European art; Graves, who has traveled almost as much in Asia as in Europe, incorporates some of this non-Western experience into the dialogue. Nervous about leaving the much-defended picture plane, Stella anchors his heavy constructions on the wall. By starting on the floor, Graves can expand without hindrance into the free airspace overhead—accepting, not contradicting, gravity. Stella defies probability to preserve ideology; Graves gives ideology a twist to reconnect it with natural history.



LET IT BURN: Agni, *named after the Indian fire god.*

Courtesy of the Brooklyn Museum, collection of Mr. and Mrs. Bagley Wright, Seattle.

The naturalist has been there all along. Her show in 1969 at the Whitney quickly became one of those events that defined an era—in this case the "organic" mood of the early seventies. The camels haven't been seen in New York since. To come across one in Brooklyn is still unsettling. "But why a camel?" I asked myself in front of this droll dromedary with its matted hide of sheepskins, wax, and paint. The answer, perhaps, lies in the strangeness of a camel's bone structure: the weird articulation of its hind legs, which seem hinged in the wrong places; the oddness of a collapsed pair of humps; the ridiculously long, cantilevered neck. So much for the inherent grace of nature. This beast is an ungainly mess whose form is function and little else—a real-life critique of modernist utopianism.

Graves had wanted to make a beast that was clearly crafted—neither as pseudo-realistic as the stuff of the natural-history museum she hung out in as a child nor as "arty" as an ordinary sculpture. There is an uncanny sense of life verging on art in the early works at the Brooklyn Museum. The most impressive is a group of standing "leg bones" built of wax and marble dust and patterned after an ancient camel ancestor—pure lines of force bent on their joints. A massed pile of bones and skulls is as stark as an archaeological dig, grim with the aftermath of nature's indifference.

This is a small show, compelled to make fast transitions. It moves quickly out of the limited romanticism of the early pieces into the system of direct casting that has characterized Graves's work for a decade. In actuality, there was a long "primitivist" period, represented here only by *Mummy,* a feathery fall of ropelike debris; the best of these Native American–like hangings tend to be in foreign collections. So we arrive rather abruptly at *Quipu,* from 1978, in which Graves first brought real rope to the foundry and asked that it be copied in bronze. (The exhibition catalogue, which doubles as a catalogue raisonné, helps to fill in the gaps in her career.) By casting directly from everyday objects, she avoids many of the problems of modeling that otherwise would force a sculptor to depend on centuries-old techniques of idealizing nature—of imposing perfection on actual disorder. In all her work since *Quipu,* she assembles these bronze fragments without much attempt at "logic" or "harmony." The tree form of *Trace,* which is uncharacteristically elegant and formal, grows from a pile of leftover puddles of bronze; its "branches" are a cloud of steel mesh and welding rod.

More typical in its loose allusions is *Agni,* a sculpture named after the Indian fire god and faintly resembling a deity surrounded by a flaming blue corona of lacy metal leaves, its yellow arms described by locust-bean pods, its spine by seedpods. All Graves's late works are vaguely—very vaguely—figurative, like humanoids that have grown from addled genetic chains; you imagine they could suddenly rustle and move their spiky limbs. Graves has painted her objects from the beginning (the camels are subtly colored with oils and acrylics), but since *Quipu,* she has become one of sculpture's major advocates of bright color. She tends to use vivid patinas—chemical variations on bronze—but lately she has begun to experiment with polyurethane paint, which holds up better outdoors. She now drips and slathers color over her objects, like a kind of bright camouflage, a practice that undermines their sculptural integrity and makes them dissolve visually into the background.

Aside from that quibble, "Nancy Graves," which was organized by the Fort Worth Art Museum, is a small but important homage to an artist whose innovations are redefining the future. Her evolutionary view of sculpture seems richer and more productive for the waning years of this century than does Stella's heavy-handed end-game maneuvering. (The catalogue raisonné is published by Hudson Hills Press: hardcover, $50; paper, $25.)

Once again, the Brooklyn Museum has shown itself to be free of the ideological rigor mortis that afflicts Manhattan's large contemporary museums. Besides the Graves, it recently did another good turn (in its program for the lobby) by importing an ambitious morality tale by Alexis Smith, whose reputation in California hasn't been matched in New York. For *Same Old Paradise,* she stretches her storytelling style to fit the grand gestures of a parable. A ribbon of macadam, winding by an Eden of fruit-tree groves and nude brown mountains, becomes a deadly snake that twists in on itself. A corny sentiment, perhaps, but Smith gives it an acidic touch with orange-and-blue scenery borrowed from the labels on old fruit-packing crates—a reference to the boisterous commercialism that turned paradise into a parking lot. (200 Eastern Parkway. Graves through February 29; Smith through January 11.) ▬

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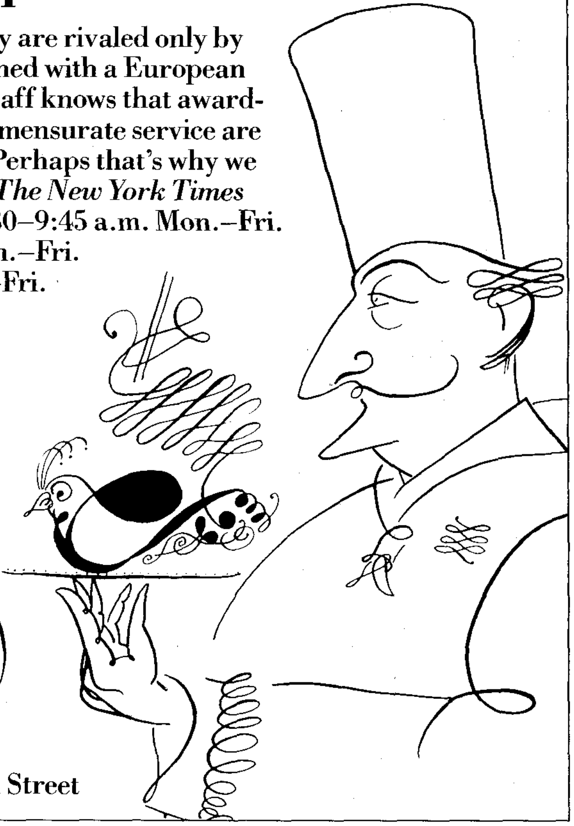
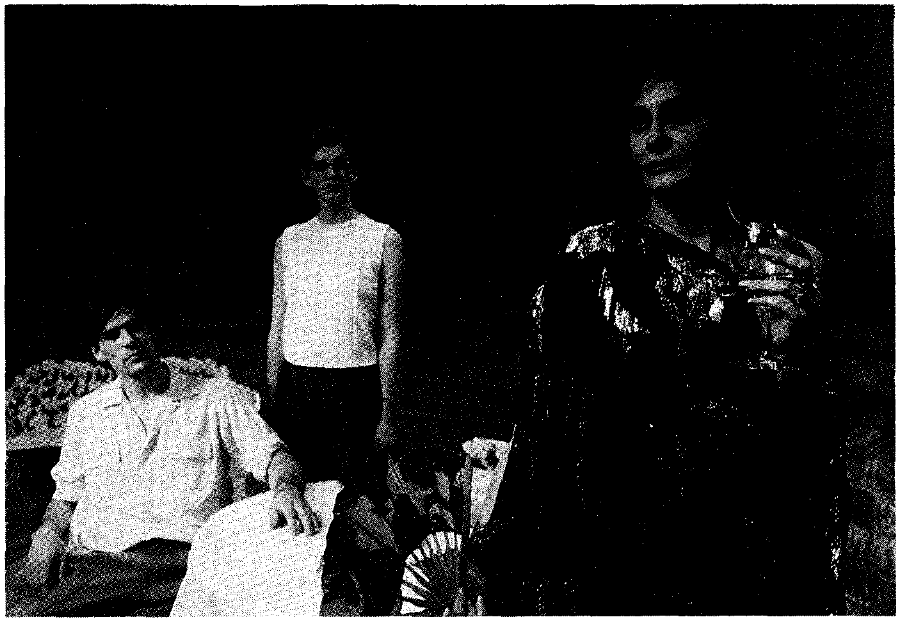


Theater/John Simon

GRIEF AND MORE GRIEF

"...Much of *Real Estate* is fairly absurd in concept and execution. In revival, Williams's *Milk Train* is a three-ring freak show..."



A TOUCH OF THE POET: *Thomas Gibson, Haviland Morris, Elizabeth Ashley in* Milk Train.

THERE'S A KIND OF MINOR—ENORMOUSLY minor—English play that can squeak by on the expertise of British actors at exquisite technique and melodious elocution, supplemented with expertly simulated emotions—given that the play is not good enough to elicit genuine ones from either actors or audience. American actors, however, depend overmuch on raw feelings and pseudo-Stanislavskian exercises in dredging up mud from the bottom of the psyche; they are too good or not good enough for Louise Page's **Real Estate**, a paltry piece of work that might pass for civilized trash were it not for an ending too preposterous even for what precedes it.

This is the story of 38-year-old Jenny, who ran away from home when her otherwise devoted mother, Gwen, showed a little too much affection for her second husband, Dick, a decent chap but not Jenny's father. For twenty years, while carving out a successful career in business, Jenny has given no sign of life to her anguished mother. Now, accidentally impregnated by her divorced lover, Eric (who cares for her deeply but, unfortunately for Jenny and her emotional avidity, also loves his ten-year-old daughter), Jenny comes "home" to a house in the woods outside London, to see whether, if she decides to have the baby, Gwen and Dick might not be the ones to take care of it and her. She might even chuck her London job and become a partner in her mother's tiny but prospering real-estate business—a kind of cottage industry.

Now, much of this is fairly absurd in concept and no less absurd in execution. Dick, for example, has a beloved dog, Chloe, that serves as a running excuse for characters to race on and off the stage in whatever groupings suit a given scene, including a dramatic climax when the bitch disappears and all four characters can rush off in different directions shouting "Chloe!" at the top of their lungs. It is worse than the tail wagging the dog: the dog wagging the tale. But the major absurdity lies in the schematic reversals: the uncaring becoming concerned; the unloving, affectionate; the dependent, self-sufficient—and vice versa—to the accompaniment of middling dialogue.

Sada Thompson is miscast as Gwen: She is about as un-English as they come and plays the part with a ponderousness that is the last thing it needs. Charles Cioffi is passable as Dick and manages some kind of Scotch-Irish accent when he remembers it. Though Canadian, Roberta Maxwell comes off least English of all; her Jenny relies rather too heavily on a neurotic rawness, as of a fresh wound. Lewis Arlt, as Eric, fares best. Desmond Heeley's set remains autumnal even in the spring; in fact, a one-note quality affects most of the proceedings. Brian Murray has directed single-mindedly where even brilliant complexity might not have sufficed. *Real Estate* works as a fem-lib, senior-division, tract; as a play, though highly bred, it's a dog.

NO KINDNESS IS DONE TENNESSEE WILliams by digging up works of his that were best forgotten. **The Milk Train Doesn't Stop Here Anymore** promptly failed in two successive Broadway productions; can one revive a play that dropped dead twice? (Thrice if you count the movie.) The WPA Theater's staff painstakingly searched out and collated all available versions, then, with considerable pruning, arrived at what may be the best possible recension of one of the master's worst plays, although it may be that a great director and superb cast could squeeze some poetry out of it.

Even the stage is too cramped to house three separate villas. But that's the least of it; no stage is large enough to contain the three separate but equal madnesses that Elizabeth Ashley, Amanda Plummer, and Marian Seldes deployed in playing, respectively, Flora Goforth, a much-married ex-chorine from Georgia, now a dying but sex-hungry millionairess in a villa on the Divina Costiera; Blackie, an idealistic young widow, Flora's secretary, uneasily taking down the lurid memoirs Flora is dictating; and the Witch of Capri, as another much-married tramp, Flora's fawningly nasty rival, is nicknamed. Cast adrift among these needy women is Chris, a poet, mystic, and mobile-maker—actually half-companion, half-gigolo to rich, elderly women whose deaths he eases, for which he has been dubbed the Angel of Death. At 34, a bit overripe for his vocation and fallen on hard times, he arrives at Flora's hungry and exhausted.

What ensues is a potpourri of inferior but bitchy repartee, hazily pretentious symbolism, and sweaty straining for pathos, made much worse by the performances. Miss Ashley, with a grotesquely exaggerated southern accent, gyrating eyeballs, recklessly pitched head, lurch-

Photograph by Martha Swope Associates/Carol Rosegg.

ing body, wildly tossed limbs, is a one-woman *Raft of the Medusa*—if she is dying, it must be of St. Vitus's dance. Miss Seldes offers a farce version of Lady Macbeth's sleepwalking scene: on tippytoes, with delicately flailing arms, the smile of a cat who swallowed at least a cockatoo, the trance-channeled voice of Ramtha, and trying to out-ham Miss Ashley as a genteel, Victorian madwoman. As for Miss Plummer, she was yet again a creature from another planet, unrelated to anything earthly, and imploding all over the place. It's a three-ring freak show that could put Ringling Bros. out of business.

Among these disconnected banshees, Stephen McHattie's routine but earnest Chris came across as a towering achievement. I caught the last performance with Plummer and McHattie, then returned to catch their replacements, Thomas Gibson and Haviland Morris. Gibson gives us a Chris in the last stages of some dread mixture of abulia, cancer of the throat, and narcissism, whispering and stiffly moving across the stage as if *he* had been visited by the Angel of Death. Miss Morris, an actress of proven talent, is monotonous in her—granted—heavily cut role, which bespeaks underdirection and insufficient rehearsals.

Kevin Conway has staged well such diverse plays as *Mecca* and *Short Eyes*, but the fragile, amorphous, skimpy yet overblown *Milk Train*, with its spaced-out actresses, defeats him. But, then, what was required was not a director but a cross between a lion tamer and prison matron. Let's hope *The Milk Train* stops here.

The Boys Next Door LEAVES YOU WITH A bad taste that starts in your mouth and ends in your toes. Tom Griffin's farce concerns four retardates sharing an apartment under the supervision of a young man who does not live with them but drops in to straighten out their problems. (My guess is that Griffin once had such a job, although, being an actor, he could have acquired the experience elsewhere.) The cast comprises also a retarded young woman who has a travesty of a flirtation with one of our four heroes, the neglectful but vaguely repentant father of another one, and some peripheral characters economically played by one actor and one actress.

Though the cast is fine, this is a depressing show. Under the smarmy guise of empathy, it presents an endless chain of all too realistic loony jokes (a few, regrettably, funny), laughing at which should leave you ashamed. And, for a last straw, there are scenes where an unfortunate character is allowed to speak up as if sane—a crib from *Joe Egg*—supposed to make us feel simultaneously guilty for not being retarded and smug about coughing up some compassion after all those unfeeling yocks. ■

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Movies/David Denby

MIRROR, MIRROR

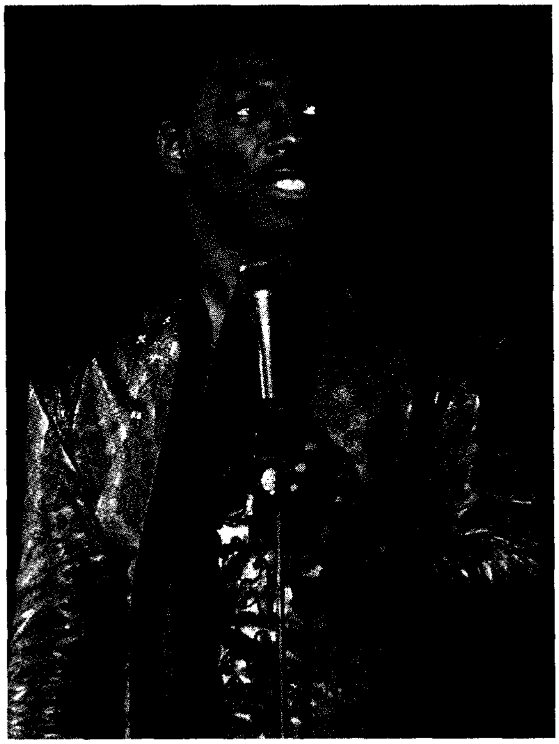
"...In *Raw,* Eddie Murphy's rant is depressingly unoriginal and limiting. Woody Allen's *September* is alarmingly solemn..."

LIFE AT THE TOP MUST BE HARD. IN **Raw,** Eddie Murphy's new concert film (already a huge hit), Murphy describes a nineteen-year-old girl he knew. A virgin, he says she was, a *virgin* with a great body, bust out to here—"the bitch was perfect." But then, after he slept with her, he realized all she wanted was his money. Murphy is the most popular performer in movies, a superstar since the age of nineteen, and now he says he can't find a woman who doesn't crave his fortune. And it's not just his problem. Women want *every* man's money. They get you into bed, then they try to fleece you. Or you marry them, and you wind up like Johnny Carson, giving up half of what you own in a divorce settlement.

Murphy seems not only to believe what he's saying but to be working out a genuine obsession. A comic in the grip of monomania can give the audience a wild ride, but Murphy's rant is depressingly unoriginal and limiting; he's turning himself into a crank and a bore—a young black version of a fifties Borscht Belt "dirty" comic, slamming the broads. He's lost the grace that once attended his success, the young-conqueror's aura of heroism that made people admire him even when they thought him conceited and glib.

Indifference to women is endemic in movies of the past twenty years. For instance, Oliver Stone, the director of *Salvador, Platoon,* and *Wall Street,* is very talented, but no one could say that his work shows much interest in women. For him, a woman doesn't appear to have a moral life equal to a man's; she's there only to accept or reject the hero. In *Wall Street,* Daryl Hannah's character—a social-climbing young decorator—was written satirically but directed straight, and Hannah, miscast to begin with, looked miserable and out of place. Stone didn't, or couldn't, help her find the center of the role. None of this kills the fun of *Wall Street,* but it leaves an awkward empty space on the screen.

I used to think Murphy's indifference was a kind of narcissism. In his six feature films, no person of the opposite sex has gotten very far with the shining young king. Sex is part of Murphy's appeal, but he's only teasing; he flirts with a woman, but he doesn't fall. He seems wary of acting with women, unwilling to share the screen. Now that he's delivering his own material, one can see why he wouldn't let a woman get close to him. In *Raw,* he's so hostile that he's embarrassing, and his act falls to pieces—his tirades against women overwhelm the other material.



NO JOKE: *The new concert film is an embarrassment.*

Murphy, who grew up as a comic at the feet of Richard Pryor, believes in saying what he thinks, and he's successful enough to do that unobstructed. He has won the freedom that every artist fights for. *Raw,* among other things, is a celebration of his power. After a short prelude, the movie gets going with shots of Murphy's fans telling us how terrific he is, and then the hero emerges from his limo in a purple suit and enters the Felt Forum surrounded by flunkies. Somehow, I can't see a member of that entourage informing the boss that he's getting stale and crazy. As for the people outside Murphy's purchasing power—the fans—they often seem eager to turn themselves into flunkies, too. All this adulation seems like a set of one-way mirrors around his head.

There can be no doubt about Eddie Murphy's talent. He is probably the greatest satirical mimic in comedy—amazingly quick and supple, and fearless as God. In *Raw,* he does a breathtaking imitation of Bill Cosby. It seems that America's Entertainer called Murphy to chastise him for using dirty words in public. As Murphy re-creates Cosby's telephone complaint—a story about one of Cosby's kids' going to hear Murphy and coming home in shock—he captures the didactic singsong of Cosby's high, indignant whine, the self-important demand on your patience. You have to *wait* while that man tells you something.

Murphy doesn't push the ridicule too hard: He allows Cosby to be funny as well as infuriating. The episode is flawless, and it has a great kicker: Murphy telephones Richard Pryor to get his reaction to Cosby's call, and we hear Pryor's indignant comment, which is memorable (and unprintable). Then Murphy, seized with admiration, imitates Pryor's act. He gives a brief exposition of the varieties of defecation, filled with Pryor's tender and savage celebration of the inglorious functioning of the human body. Murphy can use mimicry for affection as well as ridicule, and that isn't easy.

After the opening bits and some ritual gay-bashing, he gets to his main theme—relations between the sexes. This goes on for about three quarters of an hour. On the one hand, men, by their nature, must "conquer" as many women as possible. On the other, women are always setting traps for men. Ugly women will coax men into bed just by *hanging around* (this, apparently, is a very great outrage). American women are hostile and uppity, and demand their independence, but everyone knows their only role in marriage is to make love to their husbands. Men, however, can trick them. Once a man has satisfied a woman sexually (much moaning into the microphone here), she will put up with anything he does, however awful, as long as he says, "I'm sorry." And more, much more.

Photograph by Bruce Talamon.

Like most comics, Murphy insists that we are entirely creatures of appetite and that all the rest is hypocrisy. But he's hardly a great satirist of behavior. Richard Pryor gets off mean and dirty cracks that dispel genteel appearances; he makes people laugh at outrageous ideas that they suddenly recognize as true about themselves. But Murphy says mean and dirty things that are dog-eared, banal. He believes what dull and sullen street kids and sour old men believe. In *Raw,* he could be a rich, nasty guy who sits at the bar of a Vegas casino, telling rancorous stories by the hour. The babes always cheated him. Always.

Eddie Murphy isn't much of a comic when he rants about women, and nothing he says is true. He sounds ignorant, scared. Some of the fantasies are bizarre—his notion, for instance, that shy women, whom he loathes, are hypocrites concealing wild sexual secrets. (*The quiet ones are coming to get you, Eddie!*) Whereas Pryor breaks through prejudices and social conventions, Murphy reconventionalizes social behavior, taking it back to primitive male fears. He sees everything in terms of power, so it's no wonder that seventeen-year-old boys, looking for the upper hand with girls, love him. To be king of the teenagers is a terrible fate for a man who could do anything. In *Raw,* Eddie Murphy's talent lies submerged in fear and loathing.

A DECADE OR MORE AGO, WOODY ALLEN noticed something curious about the way women talked. Self-interest or desire was pulling them one way, moral obligation or friendship the other, and so, divided against themselves, they stumbled over their words, rarely moving in a straight line. Diane Keaton fumbled her way charmingly through a half-dozen movies, and then Mia Farrow, in her own style, began doing it, too. But what started out as an observation, a perception of self-consciousness in young, educated, middle-class women, has hardened into a convention. Now all the young women talk that way in Allen's movies. Dithering has been raised to a definition of humanity. Allen must think it's poetic.

There were three such characters in *Hannah and Her Sisters,* but the roles were strongly conceived, and the whole movie, passing through abrupt shifts from satire to pathos, was bracing and objective. In **September,** however, Allen is stuck in the goo of second-rate sensitivity. With one exception, the characters are feeble and cautious. The picture is about a damaged person (Mia Farrow)—a suicidal depressive with violence in her past—who is almost finished off by her bulldog of a mother (Elaine Stritch) and her best friend (Dianne Wiest). A drizzling *Mitteleuropa* fog of misery hangs over everything. As the characters hap-

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lessly stammer out their love for someone (who is invariably in love with someone else), eyes brim, voices quaver, hearts break. And the malaise has spread to the men, who are plaintive and ineffectual. Except for Stritch's tanklike mother—a former model and debutante still going strong—no one strikes out for what he wants in a forceful way, and everyone ends up defeated.

In form, *September* is a Chekhovian house-party movie, with scenes for actors divided into duets, trios, and quartets. Most of life has been rigorously (though pointlessly) excluded. For no discernible reason, the shades are always drawn. The interiors are a uniform beigey pale yellow, and even the faces look polished with lemon oil. No one looks after children or even turns on the television, and except for the visit of some anxious people eager to buy the house, the characters' only congress with life outside is to put Art Tatum on the record player. When the power fails, Dianne Wiest takes over at the piano and plays something rueful from the thirties. These people may be falling apart, but their taste never does: Allen puts an elegant soundtrack under the suffering, and he color-coordinates the faces, clothes, and furniture in English pine.

Here, as in *Interiors*, he empties the dialogue of humor (as if depressed and morose people never cracked jokes). But in that earlier attempt at high seriousness, the self-dissatisfied characters had some energy and scale (well, at least the women did); they weren't simply blanched neurotics. Allen may have forgotten that in Chekhov's plays, the characters are mostly impoverished landed gentry, burdened with traditions they can no longer support, or professional men trapped by circumstance. There are solid reasons for the lassitude they've fallen into. Allen, on the other hand, turns lassitude into a mere *style*, a manner.

Neither the characterization nor the story of *September* is idiosyncratic enough to make up for Allen's alarmingly solemn tone, and much of the writing is either functional or soap-opera flossy. "My husband is a radiologist," says Wiest. "He takes X-rays, and if he looked inside me, he'd be surprised by what he sees there, and he'd be terribly hurt." Locked up in banality, the actors try out tender and hurting looks. Sam Waterston has the sickliest role—a failed novelist whose self-centered unhappiness makes him appealing to women (not, however, to the women I know). Whipped, he enters the frame quivering. Only Elaine Stritch, who throws out her lines in a careless, cracked theatrical voice, comes through as a fully alive person. She brings relief and the closest thing to pleasure in a movie that gives sensitivity a bad name. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

MEN'S-WEAR

THIS SHOP, WHICH DISCOUNTS DESIGNER clothes for men, is taking 10–40 percent off its already-low prices. Items in sizes 36–50R, 36–44S, and 38–48L include: wool-worsted pin-striped suits, retail $675, here $365, now $299; navy wool chalk-striped suits, retail $775, here $435, now $359; tweed houndstooth sport jackets, retail $385, here $225, now $175; plaid camel-hair sport jackets, retail $350, here $275, now $149; tweed balmacaan overcoats, retail $399, here $299, now $249; cashmere overcoats, retail $795, here $599, now $499; double-breasted raincoats with wool-blend zip-in liner, retail $375, here $299, now $249. In addition, there are silk neckties, retail $40, here $30, now $20; pinpoint-oxford-cotton dress shirts (sizes 14½–17½, sleeves 32–35), retail $40, here $32, now $24. Also, sweaters, socks, silk suspenders, and more. A.E., M.C., V., checks accepted; all sales final. *Rothman's, 200 Park Ave. South, at 17th St. (777-7400); Mon.–Fri. 10 a.m.–7 p.m., Thurs. till 8 p.m., Sat. 9 a.m.–6 p.m., and Sun. noon–5 p.m.; through 1/8.*

GOING WHOLESALE

THIS GARMENT-CENTER COMPANY USUALLY sells women's designer wool coats and suits (sizes 2–16) at wholesale prices. Now it is marking them down way below wholesale. For example: suits with pleated or straight skirts, retail $220–$250, here $169, now $89; coats by Harvé Benard, Count Romi, George David, and others, retail $350–$500, here $225, now $119–$179; assorted wool slacks, retail $88, here $69, now $29; assorted wool skirts, retail $88, here $69, now $39; raincoats by Misty Harbor and Count Romi, retail $250, here $169, now $89; three-quarter-length car coats, retail $200, here $149, now $89. M.C., V., checks accepted; all sales final. *Better Made Coat and Suit Co., 270 West 38th St., twelfth floor (944-0748); Mon.–Fri. 10 a.m.–5 p.m. and Sat. 9:30 a.m.–4 p.m.; while stock lasts.*

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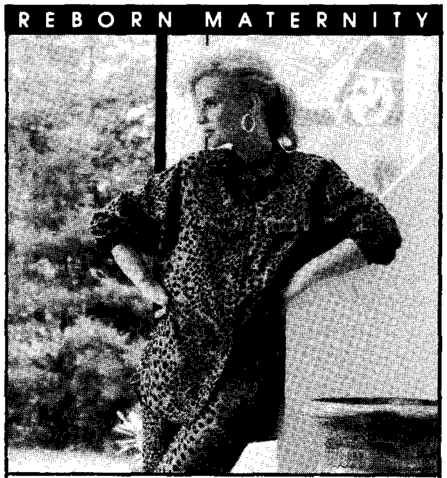

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percent off here. For example: sweaters by Bellini, Creation Stummer, Jody Sweaters, Maine Mad Hatter, and Winning Woolies, were $47–$91, now $23.50–$45.50; snowsuits and jackets by Creation Stummer, Jean Bourget, and Young Gallery, were $59.50–$125, now $29.75–$62.50; corduroy or cotton overalls and jumpsuits by Klimagers, Naf Naf, and OshKosh, were $21–$97, now $10.50–$48.50; dresses by Baby Boxer, Malley & Co., and Mousefeathers, were $49–$218, now $24.50–$109; velour stretchies by Creation Stummer and Petit Bateau, were $29.50–$38, now $14.75–$19; hats and gloves by Creation Stummer, Harlequin, Maine Mad Hatter, and Nolan, were $5–$22, now $2.50–$11. Also, socks, pants, blouses, and more. Checks accepted; no credit cards; all sales final. *The Chocolate Soup, 946 Madison Ave., near 75th St. (861-2210); Mon.–Sat. 10 a.m.–6 p.m. and Sun. 1–6 p.m.; while stock lasts.*

ON YOUR TOES, MEN

HERE ARE MORE THAN 1,000 PAIRS OF men's Italian-leather shoes and boots in sizes 5–12D (some E). When you buy a pair, either take 30 percent off or pay full price and get a second pair of equal or lesser value free. This offer includes almost all fall and winter merchandise. For example: soft leather high-top boots with rubber soles, were $145, now $98; soft leather ankle boots, were $124, now $86; trim ankle boots with side gussets and heavy leather soles, were $165, now $109; dress loafers with or without perforated vamps, were $158, now $110.60; dress shoes with flexible soles, were $168, now $98; textured tone-on-tone high-top boots, were $145, now $98; textured tone-on-tone ankle boots, were $128, now $86; and more. A.E., C.B., D.C., Discover, M.C., V. accepted; no checks; all sales final. *Jandreani, 220 East 60th St. (753-4666); Mon.–Sat. 11 a.m.–8 p.m. and Sun. noon–5 p.m.; while stock lasts.*

JANUARY WHITE SALE

THIS SALE INCLUDES REDUCTIONS ON popular bed linens and accessories, including discontinued patterns and irregulars. Embroidered-cotton sheet sets (top sheet and two standard pillowcases) in solid pink, blue-on-white floral pattern, or peach-on-white feather pattern are 50 percent off (king size, was $810, now $405; queen size, was $740, now $370; twin size, was $580, now $290). King-size sheet sets (top and fitted sheets and two standard pillowcases) with bold geometric patterns, were $1,462, now $731. Assorted sheets include: four-piece king-size sets, were $1,375, now $688; four-piece queen-size silk-and-cotton-

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jacquard sets, were $1,040, now $520. Cotton-terry towels include: Porthault floral-print bath towels, were $91, now $63; Porthault solid bath towels, were $80, now $56. Lingerie in women's sizes 6–12 includes: cotton nightgowns with lace trim, were $546, now $382; floral nightgowns with ribbon-and-lace trim, were $825, now $578; and more. A selection of children's clothing includes: heart-print eyelet-trimmed dress (size 6 months), was $242, now $145; boy's shirt-and-overall set (size 6 months), was $266, now $160. Also, vinyl-lined travel accessories, were $20–$63, now $12–$38; and more. A.E., M.C., V., checks accepted; all sales final. *D. Porthault, 18 East 69th St. (688-1661); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.; 1/5–23.*

CLOSING SALE

AFTER 30 YEARS, CAREER AND CAMPUS has lost its lease and is taking 50–75 percent off much of its stock. For example (junior sizes 5–11): Sarah Arizona cotton sweaters, were $50, now $25; Malave separates, including miniskirts, jackets, crop tops, and pants, were $38–$118, now $19–$59; Michele Lamy stretch-cotton dresses, were $78, now $39; Vedra rayon double-flounce dresses, were $146, now $73; and more. Assorted flats in sizes 6½–10, were $40–$80, now $10 a pair. Also, a selection of jewelry is 40 percent off; "$5 baskets" contain assorted bathing suits, leg warmers, mufflers, shirts, and more. A.E., D.C., M.C., V., checks accepted; all sales final. *Career and Campus, 58 East 8th St. (473-6381); Mon.–Sat. 11:30 a.m.–8 p.m.; while stock lasts.*

AT YOUR FEET

WOMEN'S SHOES AND BOOTS ARE ALWAYS discounted here, but now fall and winter merchandise is on sale for even less. For example (sizes 5½–10): Julianelli "Nancy" pumps, in nine colors, were $89, now $65; Sesto Meucci "Glade" pumps, were $73, now $54.75; Van Eli penny loafers, were $63.50, now $39; Peter Kaiser pumps, were $85–$89, now $69; Sesto Meucci "Questa" pumps with Chanel tips, were $77.50, now $59; Golo rain and snow boots (lined or unlined), were $69–$79, now $39–$59; Barefoot Originals "Betsy" flat boots with "crocodile" shafts, were $139, now $85; Italian boots with suede trim and flat heels, were $189, now $99; Italian ostrich-print dress boots with low stacked heel, were $199, now $125; ankle-high lace-up boots, were $110, now $75; and more. M.C., V., checks accepted; all sales final. *Sarah's Designer Shoes, 160 West 26th St. (675-1550); Sun.–Wed. 10 a.m.–6:30 p.m., Thurs. till 8 p.m., and Fri. till 2 p.m.; while stock lasts.*

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Q. Are you having palpitations without a new romance?

Q. When you put on your tuxedo did you notice how badly the the cleaners had shrunk it?

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WHERE THE FUTURE IS AN OPEN BOOK

A Complete Entertainment Guide for Seven Days Beginning

JANUARY 6

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—1/6-19: "The Cutting Edge: New Films From International Filmmakers." *Life is a Dream; Genesis; Suburban Angels; Horse Thief; A Time to Live and a Time to Die; Second Wind.* #2—Through 1/7: *Lord of the Dance: Destroyer of Illusion.* 1/8-14: *Le Doulos.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 1/6: *Day of Wrath; The Passion of Joan of Arc.* 1/7: *The Undercover Man; The Port of New York.* 1/8: *Paris, Texas; The Last Picture Show.* 1/9: *Twentieth Century; World Premier.* 1/10: *How I Won the War; Privates on Parade.* 1/11-12: *Gone With the Wind.*

3. ESSEX—Grand St. at Essex. St. (982-4455). *The Running Man; The Principal.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*House of Games.* #2—*Rendez-Vous.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Pinocchio and the Emperor of the Night; Dirty Dancing.* #2—*Nuts.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Raw.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Empire of the Sun.* #2—*The Last Emperor.* #3—*Wall Street.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 1/6: *Sherlock Holmes' Dressed to Kill; Sherlock Holmes' Terror By Night.* 1/7: *Breaker Morant; Gallipoli.* 1/8-9: *Dark Passage; To Have and Have Not.* 1/10: *The Misfits; River of No Return.* 1/11: *The Earrings of Madame de...; Le Plaisir.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 1/6-7: *Withnail and I; Next Stop Greenwich Village.* 1/8-9: *Solaris; Aelita.* 1/10: *Parsifal.* 1/11-12: *Death in Venice; L'Avventura.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Barfly.* #2—*September.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Housekeeping.* #2—*Dark Eyes.* #3—*My Life as a Dog.* #4—*Hope and Glory.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Fatal Attraction.* #2—*Batteries Not Included.* #3—*Three Men and a Baby.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Broadcast News.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Three Men and a Baby.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Throw Mama From the Train.* #2—*Planes, Trains and Automobiles.* #3—*Overboard.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Empire of the Sun.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Overboard.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Broadcast News.* #2—*Empire of the Sun.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Planes, Trains and Automobiles.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Wall Street.* #2—*Nuts.* #3—*The Running Man.* #4—Program Unavailable. #5—*Fatal Beauty.* #6—*Pinocchio and the Emperor of the Night; Flowers in the Attic.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Three Men and a Baby.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Batteries Not Included.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Raw.* **EMBASSY 3**—*Raw.* **EMBASSY 4**—*Fatal Attraction.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Leonard Part 6.* #2—*Cinderella.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Throw Mama From the Train.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Cry Freedom.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Fatal Attraction.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Housekeeping.* **CARNEGIE SCREENING ROOM**—(757-2131). *Ludwig.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Moonstruck.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). *Raw.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Dirty Dancing; Pinocchio and the Emperor of the Night.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Wall Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Manon of the Spring.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Throw Mama From the Train.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Nuts.* **CORONET**—*Broadcast News.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Glass Menagerie.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Dead.* **CINEMA II**—(753-0774). *Good Morning, Vietnam.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Planes, Trains and Automobiles.* #2—(832-2720). *Overboard.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Empire of the Sun.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*September.* #2—*Batteries Not Included.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Lonely Passion of Judith Hearne.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Ironweed.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Batteries Not Included.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Wall Street.* #2—*Nuts.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Raw.* #2—*Planes, Trains and Automobiles.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Throw Mama From the Train.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Dark Eyes.* #2—*Jean de Florette.* #3—*My Life as a Dog.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Repentance.* #2—*Sammy and Rosie Get Laid.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Empire of the Sun.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Broadcast News.* #2—*Three Men and a Baby.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Planes, Trains and Automobiles.* #4—*Nuts.* #5—*September.* #6—*Batteries Not Included.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Three Men and a Baby.* #2—*House of Games; Cinderella.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Raw.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Overboard.* #2—*Wall Street.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Fatal Beauty; Scared Stiff.* #2—*Throw Mama From the Train.* #3—*Raw.* #4—*Batteries Not Included.* #5—*Leonard Part 6.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Raw.* #2—*Batteries Not Included.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 4/24: "Black American Cinema: Images of a Culture." 1/7 at 2: *Sweet Sweetback Baadass Song* (1971), dir. and with Melvin Van Peebles. 1/10 and 1/14 at 2: *Illusions* (1983), dir. Julie Dash; *Storme: The Lady of the Jewel Box* (1987), dir. Michelle Parkerson.

CINEMA ITALIA—ROBERTO ROSSELLINI—Carnegie Screening Room, 887 Seventh Ave. at 57th (975-0217). Screening of the original uncut version of *Ludwig* (1973), dir. Luchino Visconti.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 1/8 at 8: Jackie Raynal screens *Deux Fois* (France, 1979); and *Numero Deux* (1975), dir. Jean-Luc Godard. 1/9 at 8: Richard Foreman screens Strong Medicine (1979). 1/10 at 8: videos by Tony Conrad. 1/11 at 8: *Vengeance is Mine* (1979), dir. Shohei Immamura. 1/12 at 8: *Accattone* (1961), dir. Pier Paolo Pasolini.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). $3.50. Through 2/7/88: "From Reverence to Rape: the Treatment of Women in the Movies." 1/10 at 1:30: *The Bigamist* (1958), dir. Ida Lupino. Through 4/8/88: "Friday Night Foreign Film Series." 1/8 at 6:30 and 9: *Men...*(1986, Germany), dir. Doris Dörre.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 1/6 at 12:30, 3:15, 6, and 8:45: *Scene of the Crime* (1986), dir. André Téchiné. 1/12–13: *The Does* (1968), dir. Claude Chabrol.

HEBREW UNION COLLEGE–JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. (674-5300). Free. Through 2/8: "Through the Eyes of the World." 1/11 at 7: *The Tin Drum* (1979, Germany), dir. Volker Schlondorff.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 3/4/88: "Kinoshita: A Retrospective." 1/12 at 6:30: *The Ballad of Narayama* (1958), with Kinuyo Tanaka; *Snow Flurry* (1959), dir. Keiko Kishi.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Through 1/23, Tues.–Sat. at 1: "The Erl King," a video exhibition by Grahame Weinbren and Roberta Friedman.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." 1/7 at 5:30: "Seminar With Robert Trout."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 1/8 at 3: *Sisters* (1972), dir. Brian De Palma; at 6: *Girl* (1966), dir. Paul Williams; *Badlands* (1974), dir. Terrence Malick. 1/9 at 2:30: *True Stories* (1986), dir. David Byrne; at 5:30: *Phantom of the Paradise* (1974), dir. Brian De Palma. 1/10 at 2:30: *Conan the Barbarian* (1982), dir. John Milius; at 5:30: (See 1/8 at 3). Through 1/31/88: "STZ: The Films of Scola, Tavernier, and Zanussi." 1/7 at 2:30: *Mississippi Blues* (1984), dir. Tavernier; at 6: *Krzysztof Penderecki* (1968), dir. Zanussi; *Night Duty* (1975), dir. Zanussi. 1/8 at 2:30: *Imperative* (1982), dir. Zanussi. 1/9 at 2: *A Special Day* (1977), dir. Scola; at 5: *Death Watch* (1979), dir. Tavernier. 1/10 at 2:00: *The Clockmaker* (1974), dir. Tavernier; at 5: *Inspector Pepe* (1969), dir. Scola. 1/11 at 2:30: *Excuse Me, My Name is Rocco Papaleo* (1971), dir. Scola; at 6: *Drama of Jealousy* (1970), dir. Scola. 1/12 at 2:30: *The Year of the Quiet Sun* (1984), dir. Zanussi; at 6: *Contract* (1980), dir. Zanussi. **Titus Theater 2:** 1/7 at 3 and 6:30: "What's Happening?" *Snakes and Ladders* (1987), dir. Mitzi Goldman and Trish Fitzsimmons. 1/11 at 6:30: "Cineprobe." An Evening With Stuart Sherman.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 1/6–7 at 8: *Jean de Florette* (1986, France), dir. Claude Berri. 1/8–9 at 7:45 and 10:15, 1/10 at 2:35 and 7:30, and 1/11 at 8: *Matewan* (1987, U.S.), dir. John Sayles. 1/12 at 8 and 9:15: "Glasnot Film Series": *The Color of Pomegranates* (1969) and *The Legend of Suram Fortress* (1985), both dir. Sergei Paradjanov.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516-283-2118). Free. 1/8 at 3:30: *Eadweard Muybridge, Zoopraxagrapher*, dir. Thomas Andersen.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 1/14/88: "The Age of New Yorker Films: Part II." 1/6 at 5:30: *Chan is Missing* (1982), dir. Wayne Wang; at 7:15: *The Flavor of Green Tea Over Rice* (1953), dir. Yasujiro Ozu; at 9:30: *Joanna Francesa* (1973), dir. Carlos Diegues. 1/7 at 5:30: *Death By Hanging* (1968), dir. Nagisa Oshima; at 7:30: *The Mother and the Whore* (1973), dir. Jean Eustache. 1/8–10 at 5:30: *Last Year at Marienbad* (1961), dir. Alain Resnais; at 7:15: *Tout Va Bien* (1972), dir. Jean-Luc Godard and Jean-Pierre Gorin; at 9: *The Constant Factor* (1980), dir. Krzystof Zanussi. 1/9–10 at 3:45: *Diary of a Shinjuku Thief* (1969), dir. Nagisa Oshima. 1/12–13 at 5:45: *Identification Marks: None* (1964), dir. Jerzy Skolimowski; at 7:15: *Sorekara* (1986), dir. Yoshiitsu Morita; at 9:45: *Word Is Out* (1978), dir. the Maripose Film Group.Through 1/10, Sats. and Suns. at 2: *Robert Wilson and the Civil Wars*, dir. Howard Brookner.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $1, members; $2, non-members. "Film Series '88." 1/10 at 1:30: *Leo the Last* (1970), dir. John Boorman.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." 1/9–2/7: Exhibitions of works by Doris Cypis: *X-Rayed* (1987).

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). Through 1/17/88 "Politics and the President on Film." 1/10 at 7:30: *The Great McGinty* (1940), dir. Preston Sturges. Guest Speaker Rudolph W. Giuliani.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Raw.* #2—*Pinocchio and the Emperor of the Night; Planes, Trains and Automobiles.* #3—*Throw Mama From the Train.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Planes, Trains and Automobiles.* #2—*The Princess Bride.* #3—*Baby Boom; Cinderella.* #4—*Nuts.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Wall Street.* #2—*Planes, Trains and Automobiles.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Fatal Attraction.* #2—*Wall Street.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Raw; Bigshots.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Three Men and a Baby.* #2—*Nuts; Pinocchio and the Emperor of the Night.* #3—*Fatal Attraction.* #4—*Wall Street.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Program Unavailable.

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Batteries Not Included.* #2—*Planes, Trains and Automobiles.* #3—*Throw Mama From the Train.* #4—*Raw.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Throw Mama From the Train.* #2—*Planes, Trains and Automobiles.* #3—*Cinderella.* #4—*Overboard.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Nuts.* #2—*Three Men and a Baby.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Cinderella.* #2—*Empire of the Sun.* #3—*Three Men and a Baby.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Wall Street.* #2—*Planes, Trains and Automobiles.* #3—*The Running Man; Cinderella.* #4—*Batteries Not Included.* #5—*Empire of the Sun.* #6—*Raw.* #7—*Nuts.* #8—*Dirty Dancing; Pinocchio and the Emperor of the Night.* #9—*Broadcast News.* #10—*Leonard Part 6.* #11—*Fatal Attraction; Three Men and a Baby.* #12—*Throw Mama From the Train; Overboard.*

BROOKLYN

AREA CODE 718

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Program Unavailable.

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Broadcast News.* #2—*Throw Mama From the Train.* #3—*Three Men and a Baby.* #4—*Empire of the Sun.* #5—*Hope and Glory.* #6—*Raw.* #7—*Fatal Attraction.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Wall Street.* #2—*Broadcast News.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Three Men and a Baby.* #2—*Raw.* #3—*Throw Mama From the Train; Pinocchio and the Emperor of the Night.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Empire of the Sun.* #2—*Nuts; Pinocchio and the Emperor of the Night.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Flowers in the Attic; Pinocchio and the Emperor of the Night.* #2—*Throw Mama From the Train.* #3—*The Running Man.* #4—*Fatal Attraction.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Raw.* #2—*Batteries Not Included; Pinocchio and the Emperor of the Night.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Leonard Part 6.* #2—*Three Men and a Baby.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Wall Street.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.* #4—*Batteries Not Included.* #5—*Overboard.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Nuts.* #2—*Wall Street; Pinocchio and the Emperor of the Night.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Nuts.* #2—*Overboard.* #3—*Cinderella; Wall Street.* #4—*Broadcast News.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Three Men and a Baby.* #2—*Raw.* #3—*Fatal Attraction.* #4—*Throw Mama From the Train.* #5—*Empire of the Sun.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Batteries Not Included.* #2—*Planes, Trains and Automobiles.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Raw.* #2—*Batteries Not Included.* #3—*Throw Mama From the Train.* #4—*Planes, Trains and Automobiles.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Raw.* #2—*Batteries Not Included.* #3—*Planes, Trains and Automobiles.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Broadcast News.* #2—*Wall Street.* #3—*Empire of the Sun.* #4—*Nuts.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Broadcast News.* #2—*Nuts.* #3—*Wall Street.* #4—*Empire of the Sun.* #5—*Hope and Glory.* #6—*Planes, Trains and Automobiles.* #7—*Batteries Not Included.* #8—*Overboard.* #9—*Three Men and a Baby.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Raw; Three Men and a Baby.* #2—*Nuts.* #3—*Planes, Trains and Automobiles; Pinocchio and the Emperor of the Night.* #4—*Throw Mama From the Train.* #5—*Batteries Not Included.* #6—*Overboard.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Throw Mama From the Train.* #2—*Batteries Not Included.* #3—*Raw.* #4—*Pinocchio and the Emperor of the Night.* #5—*Leonard Part 6; Three Men and a Baby.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Leonard Part 6.* #2—*Cinderella.* #3—*Overboard.* #4—*Fatal Attraction.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Nuts.* #2—*Wall Street.* #3—*Three Men and a Baby.* #4—*Planes, Trains and Automobiles.* #5—*Leonard Part 6.* #6—*Raw.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Overboard.* #2—*Nuts.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Three Men and a Baby.* #2—*Broadcast News.* #3—*Batteries Not Included.* #4—*Empire of the Sun.*

303. CORONA—PLAZA—(639-7722). *Batteries Not Included.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Broadcast News.* #2—*Throw Mama From the Train.* #3—*Raw.* #4—*Empire of the Sun.* #5—*Three Men and a Baby.* #6—*Leonard Part 6.* #7—*Pinocchio and the Emperor of the Night.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.* #3—*Planes, Trains and Automobiles.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Planes, Trains and Automobiles.* #2—*Raw.* #3—*Wall Street.* #4—*Raw.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Three Men and a Baby.* #2—*Wall Street.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Fatal Attraction.* #2—*Dirty Dancing.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.* #3—*Empire of the Sun.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Broadcast News.* #2—*Nuts.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Overboard.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Wall Street.* #2—*Raw.* #3—*Leonard Part 6.* #4—*Hope and Glory.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Three Men and a Baby.* #2—*Batteries Not Included.* #3—*Wall Street.* #4—*Empire of the Sun.* #5—*Throw Mama From the Train.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Broadcast News.* #2—*Planes, Trains and Automobiles.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Overboard.* #2—*Empire of the Sun.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Raw; Pinocchio and the Emperor of the Night.* #2—*Leonard Part 6.* #3—*Nuts.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Planes, Trains and Automobiles.* #2—*Overboard.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Three Men and a Baby.* #2—*Wall Street.* #3—*Nuts.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Throw Mama From the Train.* #2—*Raw.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Running Man; Pinocchio and the Emperor of the Night.* #2—*Throw Mama From the Train.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Throw Mama From the Train.* #2—*Pinocchio and the Emperor of the Night; Three Men and a Baby.*

STATEN ISLAND

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400. ELTINGVILLE—AMBOY—(356-3800). #1—*Overboard; Pinocchio and the Emperor of the Night.* #2—*Raw.*

401. NEW DORP—HYLAN—(351-6601). #1—*Planes, Trains and Automobiles.* #2—*Throw Mama From the Train.*

402. NEW DORP—LANE—(351-2110). *Dirty Dancing; Cinderella.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Batteries Not Included.* #2—*Wall Street.*

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406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Empire of the Sun.* #2—*Broadcast News.* #3—*Nuts.* #4—*Wall Street.* #5—*Three Men and a Baby.* #6—*Planes, Trains and Automobiles.* #7—*Raw.* #8—*Overboard.* #9—*Batteries Not Included.* #10—*Cinderella.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Pinocchio and the Emperor of the Night; Leonard Part 6.* #2—*Throw Mama From the Train.*

501. BELLMORE—MOVIES—(783-7200). *Suspect.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Cinderella; Fatal Attraction.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Broadcast News.* #2—*Wall Street.* #3—*Nuts.* #4—*Empire of the Sun.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Wall Street.* #2—*Three Men and a Baby.* #3—*Batteries Not Included.* #4—*Overboard; Cinderella.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Hope and Glory.* #2—*Throw Mama From the Train.* #3—*Three Men and a Baby.* #4—*Baby Boom.* #5—*Fatal Attraction.* #6—*Planes, Trains and Automobiles.* #7—*Suspect.* #8—*Nuts; Cinderella.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Nuts.* #2—*Wall Street.* #3—*Batteries Not Included.*

507. HEWLETT—HEWLETT—(791-6768). *Fatal Attraction.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Fatal Attraction.* #2—*Three Men and a Baby.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Planes, Trains and Automobiles.* #2—*Wall Street.* #3—*Raw.* #4—*Throw Mama From the Train.* #5—*Overboard.* #6—*Batteries Not Included; Pinocchio and the Emperor of the Night.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Overboard.* #2—*Raw.* #3—*Planes, Trains and Automobiles.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Fatal Attraction.* #2—*Baby Boom.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Throw Mama From the Train.* #2—*Batteries Not Included.* #3—*Overboard.* #4—*Planes, Trains and Automobiles.* #5—*Three Men and a Baby.* #6—*Raw.*

513. LONG BEACH—PARK AVENUE—(432-0576). *Dirty Dancing.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Broadcast News.* #2—*Wall Street.* #3—*Throw Mama From the Train.* #4—*Empire of the Sun.*

515. MALVERNE—TWIN—(599-6966). #1—*Fatal Attraction.* #2—*Baby Boom.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Broadcast News.* #2—*Three Men and a Baby.* #3—*Planes, Trains and Automobiles.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Wall Street.* #2—*Nuts.* #3—*Three Men and a Baby.* #4—*Planes, Trains and Automobiles.* #5—*Leonard Part 6.* #6—*Empire of the Sun.* #7—*Batteries Not Included.* #8—*Overboard.* #9—*Fatal Attraction.*

518. MASSAPEQUA—PEQUA—(799-6464). *Broadcast News.*

519. MERRICK—TWIN—(546-1270). #1—*Wall Street.* #2—*Batteries Not Included.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Fatal Attraction; Pinocchio and the Emperor of the Night.* #2—*Nuts.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Dirty Dancing.* #2—*Overboard.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Wall Street.* #2—*Empire of the Sun.* #3—*Batteries Not Included.* #4—*Nuts.* #5—*Overboard.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Three Men and a Baby.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Batteries Not Included.* #2—*Nuts.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Hope and Glory.* #2—*Throw Mama From the Train.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Last Emperor.* #2—*Nuts.* #3—*Broadcast News.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Empire of the Sun.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Dirty Dancing.* #2—*Broadcast News.* #3—*Broadcast News.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Cinderella; Nuts.* #2—*Planes, Trains and Automobiles.* #3—*Overboard.* #4—*The Last Emperor.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*Leonard Part 6.* #8—*The Running Man.* #9—*Wall Street.* #10—*Fatal Attraction.* #11—*Empire of the Sun.* #12—*Fatal Beauty; Pinocchio and the Emperor of the Night.* #13—*Raw; Batteries Not Included.*

531. WANTAGH—WANTAGH—(781-6969). *Flowers in the Attic; Pinocchio and the Emperor of the Night.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*Manon of the Spring.* #3—*My Life as a Dog.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Wall Street.* #2—*Overboard.* #3—*Emprire of the Sun.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Planes, Trains and Automobiles.* #2—*Three Men and a Baby.* #3—*Batteries Not Included.*

602. BAY SHORE—CINEMA—(665-1722). *Broadcast News.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Nuts.* #2—*Pinocchio and the Emperor of the Night; Raw.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Empire of the Sun.* #2—*Pinocchio and the Emperor of the Night; Nuts.* #3—*Overboard; Cinderella; Leonard Part 6.* #4—*Batteries Not Included.* #5—*Three Men and a Baby.* #6—*Broadcast News.* #7—*Fatal Attraction.* #8—*The Last Emperor.* #9—*Raw.* #10—*Wall Street.* #11—*Throw Mama From the Train.* #12—*Planes, Trains and Automobiles.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Planes, Trains and Automobiles.* #2—*Raw.* #3—*Batteries Not Included.* #4—*Empire of the Sun.* #5—*Three Men and a Baby.* #6—*Overboard; Throw Mama From the Train.* #7—*Wall Street.* #8—*Fatal Attraction.* #9—*Broadcast News.* #10—*The Last Emperor.* #11—*Hope and Glory.* #12—*Pinocchio and the Emperor of the Night; Nuts.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*House of Games; Cinderella.* #2—*Dirty Dancing.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Broadcast News.* #2—*Three Men and a Baby.* #3—*Empire of the Sun.* #4—*Wall Street.* #5—*Planes, Trains and Automobiles.* #6—*Overboard.* #7—*Cinderella; Nuts.* #8—*Batteries Not Included.*

611. CORAM—PINE—(698-6442). #1—*Dirty Dancing.* #2—*The Princess Bride.* #3—*Pinocchio and the Emperor of the Night; Baby Boom.* #4—*Hello Again; Cinderella.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Broadcast News.* #2—*Empire of the Sun.* #3—*Three Men and a Baby.* #4—*Nuts.* #5—*Hope and Glory.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Overboard.* #2—*Raw.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Wall Street.* #2—*Overboard.* #3—*Planes, Trains and Automobiles.* #4—*Throw Mama From the Train.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Nuts.*

618. ISLIP—ISLIP—(581-5200). #1—*Planes, Trains and Automobiles.* #2—*Three Men and a Baby.* #3—*Wall Street; Cinderella.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Broadcast News.*

620. LINDENHURST—LINDENHURST—(888-5400). *Baby Boom.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Overboard.* #2—*Raw.* #3—*Wall Street.* #4—*Nuts.* #5—*Batteries Not Included.* #6—*Three Men and a Baby; Empire of the Sun.*

623. NORTHPORT—NORTHPORT—(261-8600). *Baby Boom.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Overboard.* #2—*Leonard Part 6.* #3—*Nuts.* #4—*Raw.* #5—*Batteries Not Included.* #6—*Wall Street.* #7—*Planes, Trains and Automobiles.* #8—*Three Men and a Baby.* #9—*Three Men and a Baby.* #10—*Pinocchio and the Emperor of the Night.* #11—*Broadcast News.* #12—*Empire of the Sun.* #13—*Raw.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Fatal Attraction.* #2—*The Running Man.* #3—*Dirty Dancing.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Throw Mama From the Train.* **WEST**—*Empire of the Sun; Pinocchio and the Emperor of the Night.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 1/7: *Matewan.* Beg. 1/8: *Tampopo.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.* #3—*Nuts; Cinderella.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Wall Street.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Raw.* #2—*Wall Street.* #3—*Planes, Trains and Automobiles.* #4—*Batteries Not Included.* #5—*Overboard.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Planes, Trains and Automobiles.* #2—*Overboard.* #3—*Pinocchio and the Emperor of the Night; Batteries Not Included.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Throw Mama From the Train.* #2—*Cinderella.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Overboard.* #2—*Throw Mama From the Train.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Batteries Not Included.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Three Men and a Baby.* #2—*Empire of the Sun.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Fatal Attraction.* #2—*The Last Emperor.* #3—*Cinderella.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Manon of the Spring.* #2—*Overboard.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Overboard.* #2—*Fatal Attraction; Pinocchio and the Emperor of the Night.* #3—*Nuts.* #4—*Planes, Trains and Automobiles.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Batteries Not Included.* #2—*Overboard.* #3—*Three Men and a Baby.* #4—*Throw Mama From the Train.* #5—*Raw.* #6—*Planes, Trains and Automobiles.* #7—*Empire of the Sun.* #8—*Wall Street.* #9—*Broadcast News.* #10—*Pinocchio and the Emperor of the Night; Nuts.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Broadcast News.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Three Men and a Baby.* #2—*Empire of the Sun.* #3—*Wall Street.* #4—*Nuts.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Hope and Glory.* #2—*Cinderella; Wall Street.* #3—*Planes, Trains and Automobiles.* #4—*Pinocchio and the Emperor of the Night; Batteries Not Included.* #5—*Throw Mama From the Train.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Pinocchio and the Emperor of the Night.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Raw.* #2—*Empire of the Sun.*

712. NEW ROCHELLE—TOWN—(632-9700). Program Unavailable.

713. OSSINING—ARCADIAN—(941-5200). #1—*Cinderella.* #2—*Pinocchio and the Emperor of the Night.* #3—*Overboard.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Overboard.* #2—*Throw Mama From the Train.* #3—*Nuts.* #4—*Cinderella; Fatal Attraction.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.* #3—*Three Men and a Baby.* #4—*Moonstruck.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Batteries Not Included.*

718. RYE—RYE RIDGE—(939-8177). #1—*Throw Mama From the Train; Pinocchio and the Emperor of the Night.* #2—*Planes, Trains and Automobiles.*

719. SCARSDALE—FINE ARTS—(723-6699). *Hope and Glory.*

720. SCARSDALE—PLAZA—(725-0078). *Cinderella; Dirty Dancing.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Three Men and a Baby.* #2—*Empire of the Sun.* #3—*Wall Street.* #4—*Overboard.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Broadcast News.* #2—*Throw Mama From the Train.* #3—*Nuts.* #4—*Batteries Not Included.* #5—*Raw.* #6—*Pinocchio and the Emperor of the Night.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Broadcast News.* #2—*Broadcast News.* #3—*Empire of the Sun.* #4—*Batteries Not Included.* #5—*Overboard.* #6—*Leonard Part 6.* #7—*Nuts.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Fatal Attraction.* #2—*Suspect.*

Rockland County

752. NANUET—MALL—(623-6336). *Nuts.*

753. NANUET—MOVIES—(623-0211). #1—*Three Men and a Baby.* #2—*Three Men and a Baby.* #3—*Overboard.* #4—*Empire of the Sun.* #5—*Throw Mama From the Train.*

755. NEW CITY—TOWN—(634-5100). #1—*Wall Street.* #2—*Batteries Not Included.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Broadcast News.* #2—*Nuts.*

757. NYACK—CINEMA EAST—(358-6631). Program Unavailable.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Throw Mama From the Train.* #2—*Planes, Trains and Automobiles.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Overboard.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Suspect.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Overboard.* #2—*Planes, Trains and Automobiles.*

763. STONY POINT—9 W—(942-0303). Program Unavailable.

764. SUFFERN—LAFAYETTE—(357-6030). *Wall Street.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Throw Mama From the Train.* #2—*Batteries Not Included.*

801. DANBURY—CINE—(743-2200). #1—*Nuts.* #2—*Three Men and a Baby.* #3—*Planes, Trains and Automobiles.*

802. DANBURY—CINEMA—(748-2923). #1—*Empire of the Sun.* #2—*Wall Street.*

803. DANBURY—PALACE—(748-7496). #1—*Raw.* #2—*Fatal Attraction.* #3—*Overboard.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Batteries Not Included.* #2—*Overboard.*

806. FAIRFIELD—COUNTY—(334-1411). *Three Men and a Baby.*

807. GREENWICH—CINEMA—(869-6030). #1—*Throw Mama From the Train.* #2—*Batteries Not Included.*

808. GREENWICH—PLAZA—(869-4030). #1—*Broadcast News.* #2—*The Last Emperor.* #3—*Nuts.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Nuts.* #2—*Three Men and a Baby.*

810. NORWALK—CINEMA—(838-4504). #1—*Three Men and a Baby.* #2—*Wall Street.*

811. NORWALK—NORWALK—(866-9202). *Raw.*

812. RIDGEFIELD—CINEMA—(438-3338). Program Unavailable.

813. SOUTH NORWALK—SONO—(866-9202). 1/6-7: *Manon of the Spring.* 1/8-14: *Barfly.* 1/8-11: *Slamdance.*

814. SPRINGDALE—STATE—(325-0250). *Pinocchio and the Emperor of the Night.*

815. STAMFORD—AVON—(324-9205). #1—*Raw.* #2—*Fatal Attraction.*

816. STAMFORD—CINEMA—(324-3100). #1—*Three Men and a Baby.* #2—*Planes, Trains and Automobiles.* #3—*Wall Street.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Empire of the Sun.* #2—*Overboard.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Wall Street.* #2—Program Unavailable. #3—*Three Men and a Baby.* #4—*Raw.* #5—*The Running Man.* #6—*Cinderella.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Raw.* #2—*Planes, Trains and Automobiles.* #3—*Nuts.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Broadcast News.* #2—*Nuts.* #3—(227-9619). *Cinderella; Throw Mama From the Train.* #4—(226-6666). *Empire of the Sun.*

821. WESTPORT—POST—(227-0500). *Planes, Trains and Automobiles.*

822. WILTON—CINEMA—(762-5678). *Cinderella; Batteries Not Included.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Three Men and a Baby.* #2—*Raw; Nuts.* #3—*Cinderella; Suspect.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Planes, Trains and Automobiles.* #2—*Wall Street.*

902. JERSEY CITY—STATE—(653-5200). #1—*Raw.* #2—*Batteries Not Included.* #3—*Three Men and a Baby.* #4—*The Running Man.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Wall Street.* #2—*Empire of the Sun.* #3—*Overboard; Pinocchio and the Emperor of the Night.* #4—*Fatal Attraction.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*Hope and Glory.* #8—*The Last Emperor.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Batteries Not Included.* #2—*Nuts.* #3—*Broadcast News.* #4—*The Running Man.* #5—*Planes, Trains and Automobiles.* #6—*Raw.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Fatal Attraction.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Leonard Part 6.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Raw.* #2—*Wall Street.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Dirty Dancing.*

913. IRVINGTON—CASTLE—(372-9324). #1—Program Unavailable. #2—Program Unavailable.

914. LIVINGSTON—COLONY—(992-0800). *Three Men and a Baby.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Planes, Trains and Automobiles.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Batteries Not Included; Pinocchio and the Emperor of the Night.* #2—*Three Men and a Baby.* #3—*Overboard.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Nuts.* #2—*Throw Mama From the Train.* #3—*Fatal Attraction.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Three Men and a Baby.* #2—*Throw Mama From the Train.* #3—*Overboard.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Broadcast News.* #2—*Wall Street.* #3—*Empire of the Sun.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Planes, Trains and Automobiles.* #2—*Broadcast News.* #3—*Nuts.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Cinderella; Dirty Dancing.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Batteries Not Included.* #2—*Overboard.*

932. ELIZABETH—ELMORA—(352-3483). *Raw.*

933. LINDEN—QUAD—(925-9787). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.* #3—*Batteries Not Included; Cinderella.* #4—*Overboard; Pinocchio and the Emperor of the Night.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Wall Street.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Broadcast News.* #2—*Broadcast News.* #3—*Empire of the Sun.*

938. WESTFIELD—TWIN—(654-4720). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Three Men and a Baby.* #2—*Throw Mama From the Train.*

951. CLOSTER—CLOSTER—(768-8800). *Planes, Trains and Automobiles.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Raw.* #2—*Overboard.* #3—*Planes, Trains and Automobiles.* #4—*Three Men and a Baby.*

953. EMERSON—TOWN—(261-1000). #1—*Wall Street.* #2—*Empire of the Sun.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*The Running Man.* #2—*Hope and Glory.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Throw Mama From the Train.* #2—*Fatal Attraction.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Walls Street.* #2—*Nuts.*

959. PARAMUS—CINEMA 35—(845-5070). *The Last Emperor.*

958. OAKLAND—TWIN—(337-4478). #1—*Nuts.* #2—Program Unavailable.

960. PARAMUS—DRIVE-IN—(368-1440). *The Running Man.*

961. PARAMUS—BERGEN MALL—(845-4449). *Manon of the Spring; Cinderella.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Broadcast News.* #2—*House of Games; Overboard.* #3—*Fatal Attraction.* #4—*Broadcast News.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*Wall Street.* #8—*Nuts.* #9—*Planes, Trains and Automobiles.*# #10—*Empire of the Sun.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Batteries Not Included.* #2—*Raw.* #3—*Raw.*

964. RAMSEY—CINEMA—(825-2090). *Overboard; Pinocchio and the Emperor of the Night.*

965. RAMSEY—INTERSTATE—(327-0153).Program Unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Fatal Attraction; Pinocchio and the Emperor of the Night.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Wall Street.* #2—*Broadcast News.* #3—*Three Men and a Baby.* #4—*Planes, Trains and Automobiles.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Batteries Not Included; Pinocchio and the Emperor of the Night.* #2—*Cinderella; Three Men and a Baby.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Cinderella; Leonard Part 6.* #2—*Raw.* #3—*Batteries Not Included.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Throw Mama From the Train.* #2—*Overboard.* #3—*Batteries Not Included.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Broadcast News.* #2—*Three Men and a Baby.* #3—*Nuts.* #4—*Cinderella.*

BRIEF
MOVIE
REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **BARFLY**—(1 hr. 40 min.; 1987) A scruffy, cruel, and joyous comedy about life on the bottle, starring Mickey Rourke, in an extraordinarily delicate performance, as the king of the Los Angeles bums. His Henry Chinaski, an arrogant bottom dog, is a serene and happy man with a scarred hide. He drinks all day, brawls in the alley behind his favorite bar, the Golden Horn, and then returns to his filthy room, where he finds some Mozart on the radio and begins to write. Living poorly leaves him alone to work. Squalid and scabrously funny, the movie is an act of happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost seventy, the Los Angeles poet and novelist has been writing and drinking for many years; he's probably earned the right to turn a rummy into a modern knight-errant, and Rourke, with his whispering softness, adds touches of gentleness and ironically graceful manners to the myth of a heroic tosspot. A deglamorized Faye Dunaway is on hand as another hardened skid-row type. She and Rourke, approaching each other gingerly, with exaggerated care, become lovers. For the tough-minded, it's great fun. Dir. Barbet Schroeder. Cinematography by Robby Muller. With Alice Krige as an upper-class literary hanger-on. (10/26/87) R. **10, 961**

BATTERIES NOT INCLUDED—(1 hr. 45 min.; 1987) As an inner-city tenement is about to meet the wrecking ball, unexpected alien visitors descend to help the group of worthy tenants. With Hume Cronyn, Jessica Tandy, and Frank McRae. Written by Brad Bird, Matthew Robbins, Brent Maddock, and S. S. Wilson. Dir. Robbins. PG. **20, 35, 42, 62, 85, 90, 92, 108, 112, 208, 210, 215, 216, 217, 219, 220, 221, 222, 302, 303, 305, 313, 404, 406, 504, 506, 509, 512, 517, 519, 523, 525, 530, 601, 606, 608, 621, 625, 631, 634, 635, 638, 706, 709, 716, 721, 723, 724, 755, 800, 805, 807, 822, 902, 904, 916, 917, 931, 933, 963, 968, 969, 970**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love: Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-directer James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day, which is quite a feat. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **21, 31, 53, 84, 112, 200, 203, 213, 304, 314, 529, 529, 606, 608, 619, 706, 723, 808, 820, 904, 921, 962, 962, 967**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament—the ability to argue with the enemy without insulting his self-esteem. When Biko dies (murdered by the security police) halfway through the film, Attenborough, as if to prevent the audience from falling into despair, shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley, from two books by Woods, *Biko* and *Asking for Trouble*. Shot in Zimbabwe. (11/16/87) PG. **41**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikhalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Silvana Mangano) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture, the luxurious woe of life slipping through feeble fingers. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style—they practically sing their lines. (10/5/87) R. **11, 81**

THE DEAD—(1 hr. 23 min.; 1987) Based on Joyce's short story, a gathering of family and friends at the Dublin home of three gentlewomen brings revelations about personal relationships. With Anjelica Huston and Donal McCann. Screenplay by Tony Huston. Dir. John Huston. PG. **55**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein. PG-13. **5, 47, 112, 308, 310, 402, 513, 521, 529, 609, 611, 625, 720, 930, 937**

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents, homeless, and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge, boiling crowd scenes (actually shot in Shanghai) and many, many characters, this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely, ambiguously. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive. He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. **7, 25, 31, 61, 83, 112, 200, 206, 214, 219, 304, 309, 313, 315, 406, 523, 528, 530, 606, 608, 621, 627, 700, 706, 711, 722, 753, 802, 817, 820, 903, 953, 962**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **20, 36, 65, 103, 112, 200, 207, 214, 223, 302, 308, 502, 505, 507, 511, 515, 516, 517, 520, 530, 606, 608, 612, 625, 702, 705, 714, 715, 725, 803, 815, 903, 906, 918, 920, 936, 955, 966**

THE GLASS MENAGERIE—(2 hr. 14 min.; 1987) Paul Newman's production of Tennessee Williams's beautiful early play *The Glass Menagerie* is a little grim and monotonous, and although monotony cannot be justified, a stifling sense of life's diminishing possibilities is certainly part of the play's meaning. John Malkovich, as Tom, the Williams autobiographical figure, is slightly fey, and wicked in his bruising arguments with his mother, Amanda—he enjoys tormenting her. Joanne Woodward is too perky for the great role of Amanda Wingfield, the egotistical southern belle in decline; Karen Allen doesn't do much with Tom's morbidly shy, doomed sister, Laura; and James Naughton, though likable, is a bit too self-confidently smooth as the well-meaning but ultimately betraying gentleman caller. In all, an honorably serious, half-inspired production. (11/2/87) PG. **54**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **55, 85**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habits. The picture is probably as good—as rich, as varied, as funny—as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 200, 505, 526, 608, 709, 719, 903**

HOUSE OF GAMES—(1 hr. 42 min.; 1987) David Mamet's first time out as director of his own material (in the movies) turns out to be both fascinating and inept. Mamet's wife, Lindsay Crouse, stars as an uptight psychiatrist who tries to help a client and becomes involved with some companiable con men. When the hustlers try to take *her* money, she discovers that she loves the feeling of danger that envelops her; she falls in love with the saturnine, dominating leader of the group (Joe Mantegna). Mamet, of course, is running a con job on the moviegoer; part of the fun of the picture is trying to figure out what is really happening and what is a fake. The movie has intellectual pleasures unknown in other thrillers, but it has been directed with bizarre stiffness. (10/19/87) R. **4, 87, 609, 962**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **11, 43**

IRONWEED—(2 hr. 25 min.; 1987) An honorable effort, but a clear failure. William Kennedy adapted his celebrated novel about two death-haunted drifters in Depression Albany, and Hector Babenco directed. The result is a movie without any forward motion or much dramatic logic or even simple coherence. The psychological richness that intrigued readers of the novel appears in the movie as the most banal kind of cinematic delusions, and Babenco doesn't seem to know how to shape the narrative. Jack Nicholson, a hobo with slitted eyes who has allowed guilt to ruin his life, is beautiful and heart-breaking, but the formidable Meryl Streep, as a well-born woman who has drifted to the bottom, is stymied. Streep has a coarse, washboard voice and a lurching walk, and she sings, in a bar, with game, tuneless determination, but she can't pull the gallant acting flourishes into something that seems like a person. Babenco doesn't bring her out. In the end, the aura of hopelessness that hangs over *Ironweed* comes as much from the ineptitude of the moviemaking as it does from the aimless, dream-tormented life of the alcoholic bums on screen. With Tom Waits. (1/4/88) R. **64**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In recreating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **7, 46, 530, 606, 608, 702, 808, 903**

LEONARD PART 6—(1 hr. 40 min.; 1987) Bill Cosby stars as Leonard Parker, a retired secret agent-turned-restaurateur, who takes on the evil Medusa Johnson, a diabolical villainess who is trying to take over the world. With Tom Courtenay and Joe Don Baker. Screenplay by Jonathan Reynolds. Dir. Paul Weiland. PG. **37, 90, 106, 112, 219, 222, 223, 300, 304, 312, 316, 406, 500, 503, 508, 517, 530, 600, 606, 724, 902, 910, 969, 971**

THE LONELY PASSION OF JUDITH HEARNE—(1 hr. 50 min.; 1987) A bittersweet love story about an Irish spinster looking for a companion and an expatriot Irishman who is looking for easy money. With Maggie Smith and Bob Hoskins. Screenplay by Peter Nelson. Dir. Jack Clayton. R. **63**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols.* When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be. Everything is about twice as long as it needs to be. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **49, 533, 703, 813, 961**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **50**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher, as expected, is excellent, and Nicolas Cage, as the sexy baker, has dropped his hang-dog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **44, 85, 715**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81, 533**

NUTS—(1 hr. 58 min.; 1987) It feels like the kind of blowhard liberal play that triumphed on Broadway 30 years ago. Barbra Streisand, a throw-out from a rich family, plays a fearlessly truthful prostitute who glowers at people and makes grandstanding speeches. When one of Barbra's johns got violent, she killed him in self-defense. Nevertheless, she's on trial for manslaughter. Richard Dreyfuss defends her, but everyone else in the world, for one corrupt reason or another, wants to lock her up in a mental institution for life. Simply by blurting out the truth, Barbra exposes them all for the fakes and hypocrites that they are. Streisand, who produced the picture, gives herself more tight close-ups and grandstanding tirades than anyone since her co-star, Richard Dreyfuss, went over the top in *Whose Life Is It, Anyway?* Actors kill for roles like this; the audience becomes the unwilling victim. With a 50s-Broadway supporting cast: Maureen Stapleton, Eli Wallach, Karl Malden, Robert Webber, James Whitmore, William Prince. Martin Ritt directed. Darryl Ponicson and Alvin Sargent worked on the adaptation of Tom Topor's play. (11/30/87) R. **5, 33,**

53, 66, 85, 101, 106, 110, 112, 206, 210, 212, 213, 218, 219, 220, 300, 301, 310, 316, 318, 406, 503, 505, 506, 518, 520, 523, 525, 527, 530, 603, 606, 608, 610, 612, 617, 621, 625, 631, 705, 706, 707, 714, 723, 724, 752, 756, 801, 808, 809, 819, 820, 904, 918, 921, 956, 958, 962, 971

OVERBOARD—(1 hr.; 55 min.; 1987) When wealthy socialite Goldie Hawn falls off her yacht and develops amnesia, she is tricked into believing she is the housekeeper for a single father with four brats. With Kurt Russell, Roddy McDowall, and Edward Herrmann. Written by Leslie Dixon. Dir. Garry Marshall. PG. **24, 30, 60, 89, 109, 112, 210, 213, 219, 220, 223, 301, 311, 315, 317, 400, 406, 504, 509, 510, 512, 517, 521, 523, 530, 606, 608, 610, 610, 613, 616, 621, 625, 634, 634, 635, 637, 703, 705, 706, 713, 714, 722, 724, 753, 760, 762, 803, 805, 817, 903, 917, 919, 931, 933, 952, 962, 964, 970**

PINOCCHIO AND THE EMPEROR OF THE NIGHT—(1 hr. 37 min.; 1987) A new animated feature starring the puppet-turned-boy Pinocchio who runs away to the "Land Where Dreams Come True" and confronts the evil Emperor of the Night. With the voices of Ed Asner, James Earl Jones, and Tom Bosley. Screenplay by Robby London, Barry O'Brien, and Dennis O'Flaherty. Dir. Hal Sutherland. G. **5, 33, 47, 100, 112, 204, 206, 207, 208, 212, 220, 222, 304, 316, 321, 322, 400, 500, 509, 520, 530, 531, 603, 606, 608, 611, 627, 635, 705, 706, 709, 710, 713, 718, 723, 814, 900, 903, 917, 933, 964, 966, 968**

PLANES, TRAINS AND AUTOMOBILES—(1 hr. 32 min.; 1987) Steve Martin, easily the most virile of comic actors, is forced to share an entire movie with roly-poly John Candy in this misjudged burlesque from John Hughes. Martin is a tight, smart, snobby Chicago marketing executive; Candy is a dumb sweetheart of a salesman who talks in *Reader's Digest* platitudes—a boring, pleasant man who wouldn't hurt a fly. Trying to get home for Thanksgiving after a business trip to New York, the two men, strangers, make a forced landing in Wichita and wind up spending a few days together on the road. Outraged at this forced intimacy with a social inferior, Martin's executive glowers with rage and delivers a series of cruel tirades. But the salesman needs friendship, so the executive recants. Martin stops being nasty (and funny) and John Candy is reined in, too. In the end, Candy humbles Steve Martin with his humility, and the audience shrivels. (12/7/87) R. **24, 32, 60, 67, 85, 100, 101, 102, 108, 109 112, 210, 215, 216, 217, 219, 220, 300, 305, 306, 314, 317, 401, 406, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 610, 616, 618, 625, 634, 635, 705, 706, 709, 715, 718, 759, 762, 801, 816, 819, 821, 901, 904, 915, 921, 936, 951, 952, 962, 967**

RAW—(1 hr. 35 min.; 1987) Reviewed in this issue. R. **6, 36, 36, 45, 67, 88, 90, 92, 100, 104 108, 112, 200, 204, 208, 214, 216, 217, 220, 222, 300, 304, 306, 312, 316, 319, 400, 509, 510, 512, 530, 603, 606, 608, 613, 621, 625, 706, 711, 723, 803, 811, 815, 818, 819, 900, 902, 904, 911, 932, 952, 963, 963, 969**

RENDEZ-VOUS—(1 hr. 22 min.; 1987) An aspiring young actress, reckless in both her love life and career, undergoes a painful maturation process through her involvement with two young men. With Lambert Wilson, Juliette Binoche, and Jean-Louis Trintignant. Screenplay by Andre Téchiné and Olivier Assayas. Dir. Téchiné. **4**

REPENTANCE—(2 hr. 25 min.; 1987) In Georgian, Eng. subtitles. An allegory about the legacy of Stalinist repression, this surrealistic story deals with the corpse of a government tyrant that refuses to remain buried. With Avtandil Makharadze and Zeinab Botsvadze. Written by Nana Djanelidze, Tengiz Abuladze, and Rezo Kveselava. Dir. Abuladze. **82**

THE RUNNING MAN—(1 hr. 41 min.; 1987) Set in the 21st century when the media and government have merged to form the Network, a cop, framed by the corrupt government, is forced to compete in a gladiator-like public gameshow. With Arnold Schwarzenegger, Maria Conchita Alonso, and Richard Dawson. Screenplay by Steven de Sousa. Dir. Paul Michael Glaser. R. **3, 33, 112, 207, 312, 321, 514, 517, 530, 602, 625, 724, 756, 818, 904, 937, 960**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

SEPTEMBER—(1 hr. 12 min.; 1987) Reviewed in this issue. PG. **10, 62, 85**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **20, 22, 34, 52, 52, 84, 87, 106, 110, 111, 112, 200, 202, 204, 209, 214, 219, 220, 222, 300, 302, 302, 304, 307, 309, 309, 313, 318, 322, 406, 504, 505, 512, 516, 517, 524, 527, 530, 601, 606, 608, 610, 610, 612, 618, 621, 625, 625, 700, 706, 708, 715, 722, 753, 753, 801, 806, 809, 810, 816, 818, 900, 902, 903, 914, 917, 919, 933, 938, 950, 952, 962, 967, 968 971**

THROW MAMA FROM THE TRAIN—(1 hr. 45 min.; 1987) An aspiring writer who still lives at home makes a pact with his writing teacher to kill his bothersome mother. With Danny DeVito, Billy Crystal, and Kim Greist. Written by Stu Silver. Dir. DeVito. PG-13. **24, 40, 51, 80, 90, 100, 108, 109, 111, 112, 200, 202, 204, 207, 214, 216, 220, 221, 222, 304, 305, 313, 319, 321, 322, 401, 500, 505, 509, 512, 514, 526, 530, 606, 608, 616, 627, 631, 636, 637, 706, 709, 714, 718, 721, 723, 753, 759, 800, 807, 820, 903, 916, 918, 919, 933, 938, 950, 955, 962, 970**

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the fever, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, burnished, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches—nasty, preposterous celebrations of greed (which are not far from words actually spoken by the ineffable Ivan Boesky) and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah, miscast, as a young decorator who wants to "produce a line of high-quality antiques at low cost." (12/14/87) R. **7, 33, 48, 66, 89, 102, 103, 106, 112, 203, 210, 212, 213, 218, 219, 300, 306, 306, 307, 312, 313, 318, 404, 406, 503, 504, 506, 509, 514, 517, 519, 523, 530, 600, 600, 606, 608, 610, 616, 618, 621, 625, 633, 634, 706, 708, 708, 709, 722, 755, 764, 802, 810, 816, 818, 901, 903, 911, 920, 920, 935, 953, 956, 962, 967**

REVIVALS

ANOTHER COUNTRY—(1 hr. 30 min.; 1984) Julian Mitchell has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Bennett into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. Dir. Marek Kanievska. **2**

BLOW-UP—(1 hr. 50 min.; 1966) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings and Vanessa Redgrave. **2**

BREAKER MORANT—(1 hr. 42 min.; 1979) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit are put on trial for executing Boer prisoners. The men are clearly victims—scapegoats for hypocritical British higher-ups—and the film may strike some viewers as morally oversimplified, but it's a beautiful production, and the acting is virile and commanding. With Jack Thompson, Bryan Brown, and Edward Woodward. Dir. Bruce Beresford. **8**

CINDERELLA—(1 hr. 14 min.; 1987) A poor scullery maid becomes the belle of the ball and meets her Prince Charming with the aid of some resourceful mice and a frumpy fairy godmother in this re-release of the Disney classic. Wilfred Jackson, Hamilton Luske, and Clyde Geronimi were supervising directors. G. **37, 87, 101, 109, 111, 112, 213, 219, 223, 402, 406, 502, 504, 505, 508, 517, 530, 606, 609, 611, 612, 618, 631, 636, 708, 709, 713, 714, 720, 724, 818, 820, 822, 900, 930, 933, 961, 968 969, 971**

DEATH IN VENICE—(2 hr. 8 min.; 1971) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used throughout) who falls in love with a beautiful teenage boy in pre–World War I Venice. A lavish, almost suffocating film. With Dirk Bogarde and Bjorn Andresen. **9**

GALLIPOLI—(1 hr. 50 min.; 1981) A lyrical and anecdotal movie about two young Australians, played by Mark Lee and Mel Gibson, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and director Peter Weir doesn't have much dramatic sense, but visually the movie is very striking. **8**

THE MISFITS—(2 hr. 4 min.; 1961) A provocative but not quite credible drama about three mixed-up men and a girl in Reno, written by Arthur Miller and directed by John Huston, with Marilyn Monroe (her last film), Clark Gable (his last, too), Eli Wallach, and Montgomery Clift. **8**

PARSIFAL—(4 hr. 15 min.; 1982) In German, Eng. subtitles. Hans-Jürgen Syberberg's maddening but fascinating verion of Wagner's last opera. As in Syberberg's other work, bits of sculpture, drapery, and rock are scattered about, together with delirious symbols out of Bosch and Max Ernst. Modernism runs rampant: Klingsor, the evil sorcerer, sits with Marx and Nietzsche at his feet, and Parsifal splits into a boy and a girl. Armin Jordan conducts the Monte Carlo Philharmonic, the Prague Philharmonic Choir, and an international cast, Jordan included. **9**

LE PLAISIR—(1 hr. 37 min.; 1954) In French, Eng. subtitles. One of Max Ophuls's greatest films, three de Maupassant stories elaborately produced, wittily dialogued, and excellently played by an all-star cast. With Jean Gabin, Gaby Morlay, Danielle Darrieux, Madeleine Renaud, Simone Simon, and Claude Dauphin. **8**

RIVER OF NO RETURN—(1 hr. 31 min.; 1954) Otto Preminger's CinemaScope Technicolor Western. A saloon singer (Marilyn Monroe), a pioneer farmer (Robert Mitchum), and the latter's young son ride the rapids, fight bandits and Indians, and nearly drown. The best part is the Rocky Mountain scenery. **8**

THEATER LISTINGS

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BROADWAY

Previews and openings

Tuesday, January 9

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical is based on Gaston Leroux's horror novel which takes place in 1860, and is about a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. It stars Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Previews start 1/9 prior to a 1/26 opening. Mon. through Sat. at 8, Sat. at 2, $37.50–$50; Wed. at 2, $30–$42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

Now Playing

ANYTHING GOES—A brilliant revival of Cole Porter's musical, book by Timothy Crouse and John Weidman, original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through June. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE–In Hugh Whitemore's play Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40; opened 11/15/87. **Neil Simon Theater**, 250 West 52nd Street (757-8646). 2 hrs. 15 mins. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs. 40 mins.● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. **Plymouth,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Imperial Theater,** 249 West 45th St. (239-6200). 2 hrs. 40 mins. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert**,225 West 44th Street (239-6200). 2 hrs. 10 mins. ● ●

DON'T GET GOD STARTED—A gospel musical, written and directed by Ron Milner. Featured in the cast are Be Be Winans, Vanessa Bell Armstrong, Chip Fields, Marvin Wright-Bey, Conni Marie Brazelton, Ernie Banks, Marilyn Coleman, and Giancarlo Esposito. Tues. at 8, $25; Wed. and Thur. at 8, Sat. at 2, Sun. at 7:30, $25 and $35; Fri. and Sat. at 8, Sun. at 3, $30 and $40. **Longacre Theater**, 220 West 48th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Ethel Ayler, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. James Earl Jones gives his last performance Sun. at 3, 1/31, and will be replaced 2/2 by Billy Dee Williams. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue.–Sat. at 8, Sat. & Wed. at 2, Sun. at 3, $27.50–$45. **St. James,** 246 W. 44th St. (239-6200). 2 hrs. 15 mins. All major credit cards (last weeks). ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little, the original stars, have returned to the cast, and are now the latest attraction of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Richmond Hoxie, Richard E. Council, Cheryl Giannini, Josh Pais, and Liann Patison; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35; through 1/17. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ● **IRLS**

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg is both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50, Wed. at 2, $30 to $40. From 1/4, all performances except Wed. at 2, $35 to 50; Wed. mat. is $32.50 to $42.50. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE NERD—Gary Burghoff, Jim Borrelli, and Peter Mac Nicol are now the stars of the late Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Susanna Frazier, Peggy Cosgrave, Wayne Tippit, Zachariaiah Overton; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the mate

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rial were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're putting you on). Tue. through Thur. at 8, Sun. at 7:30, Fri. and Sat. at 8; Sat. at 2 and Sun. at 3, $15 and $33; run is now extended through 2/28. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8. Wed. and Sat. at 2, Sun. at 3; previews start 1/19, prior to a 1/28 opening; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). All major credit cards.

SERIOUS MONEY—The New York Shakespeare Festival production of Caryl Churchill's comedy, after a run at the Public Theater off-Broadway is coming uptown. It's set in the London financial markets after the Big Bang (the day the English Stock Exchange was deregulated). The director is still Max Stafford-Clark, but the play features a new American cast, shortly to be announced. Previews start 1/20 prior to a 2/9 opening. Call theater for details. **Royale Theater,** 242 West 45th Street (239-6200). All major credit cards.

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

TEDDY AND ALICE—Len Cariou and Nancy Hume star in a musical (and it's the first musical you come out of *marching* the tunes) focusing on Theodore Roosevelt's turbulent first term in office, and on his relationship with his daughter. Book by Jerome Alden, music from the works of John Philip Sousa, plus original music by Richard Kapp, lyrics by Hal Hackaday. Also featured in the cast are Ron Raines and Beth Fowler; directed by John Driver; choreography by Donald Saddler. Tues. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $27.50 to $37.50. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hrs. 30 mins. All major credit cards. **IRLS**

OFF BROADWAY

ACTS OF FAITH—Marilyn Felt's play is set inside a hijacked 747 jet bound for the United States from the Middle East, and the plot involves a young hijacker and his hostage, a 35-year-old American Jewish woman; directed by William Foeller. Featured in the cast are June Stein and Mark Zeisler. Tues. through Thurs. and Sat. at 8 (there are no performances on Friday); Sun. at 2 and 7; $21.50; through 1/14. **Mosaic Theater** at the 92nd Street Y, 1395 Lexington Avenue (996-1100).

ANOTHER ANTIGONE—A. R. Gurney's play involves an inevitable clash of wills between an aging classics professor and a determined young student; directed by John Tillinger. Featured in the cast are Debra Mooney, George Grizzard, Steven Flynn, and Marissa Chibas. Tues. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $22 to $24. **Playwrights Horizons Theater,** 416 West 42nd Street (279-4200).

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris, Mon. through Sat. at 8 (Tuesdays are dark), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavrova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zeljko Ivanek, and Mike Nussbaum. 1/18 through 2/7; $10 to $35. (Phone theater for details.) A BAM production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

THE CHOSEN—George Hearn and Gerald Hiken star in a musical with book by Chaim Potok, based on his novel of the same name; the music is by Philip Springer and the lyrics by Mitchell Bernard; directed by Mitchell Maxwell, and the choreography is by Richard Levi. Featured in the cast are Rob Morrow, Richard Cray, Lynette Perry, Daniel Marcus, Mimi Turque, Michael Ingram, Eugene Troobnick, Caryn Kaplan, Patricia Ben Peterson, and Tia Reibling. Tues. through Sat. at 8, Wed. at 3, Sun. at 1 and 5:30; $27.50 to $35. **Second Avenue Theater,** 189 Second Avenue (674-1460).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the excellent (and original) cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 W. 42nd St. (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FLORA, THE RED MENACE—A reconceived, rewritten, and rejuvenated version of the 1965 musical, with new book by David Thompson, music and lyrics by John Kander and Fred Ebb; directed by Scott Ellis. It tells of a fashion illustrator, determined to change the world, who falls in love with an artist who introduces her to the emerging Communist Party. Featured in the cast are Veanne Cox (Flora), Peter Frechette, Lyn Greene, Dirk Lumbard, Maggie Gorell, Eddie Corbich, David Ossian, and B. J. Jefferson. Through 1/23; call theater for specifics. **Vineyard Theater,** 309 East 26th Street (683-0696).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh, directed by Paul Benedict. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE LEGACY—*Gordon Nelson's graphic account of the* history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MADEMOISELLE COLOMBE—A musical based on the play by Jean Anouilh, telling of a young woman thrown into the glamorous world of her mother-in-law, a star of the Paris operetta world; music by Michael Valenti, book by Edwin Dulchin; directed by Albert Harris. Featured in the cast are Tammy Grimes, Victoria Brasser, Joaquin Romaguera, David Cryer, and Keith Buterbaugh. Tues. through Sat. at 8, Sun. at 3; $22.50 to $27.50; through 1/17. **Theater Off Park,** 224 Waverly Place (627-2556).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MOONCHILDREN—Michael Weller's play takes a look at a group of college students in the '60s; directed by Mary Robinson. Featured in the cast are Cynthia Nixon, Penelope Miller, and Kevin Anderson. Tue.

through Sat. at 8, Sat. at 2, Sun. at 3; $16 to $20; through 1/10. **Second Stage Theater,** 2162 Broadway (873-6103).

A MOST SECRET WAR—Kevin Patterson's play, based on the death and life of Alan Turing, British mathematician and decoder of the German *Enigma*, which achievement might well have saved millions of lives; directed by Jack Bettenbender. Featured in the cast are eight actors playing 21 characters. Tues. through Sat. at 8, Sun. at 3; $8; to 1/10. **Harold Clurman Theater,** 412 West 42nd Street (564-8038).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8; Fri. at 8 and 10:30; Sat. at 7 and 10; Sun. at 3; $18 to $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

ON SECOND AVENUE—A Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. Sat. at 3 and 8, Sun. at 2 and 5:30; $16.50 and $23.50; through 1/10. **Norman Thomas Theater,** 111 East 33rd Street (532-4485).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $28. **Players Theater,** 115 Macdougal Street (254-5076).

REAL ESTATE—Sada Thompson stars in Louise Page's play as a successful realtor whose 38-year-old pregnant daughter comes home to live with her; directed by Brian Murray. Featured in the cast are Roberta Maxwell, Charles Cioffi, and Lewis Arlt. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $24 to $29.50. **St. Peter's Church** at Citicorp Center, Lexington Avenue and 54th Street (758-8770).

THE RIVER—A musical by Peter Link and William Spencer Reilly that equates nature's cycle of water with man's journey through life. Featured in the cast are Carol Dennis, Stephanie Renee James, Jenny Burton, Ray Stephens, Valerie Eley, and Lawrence Hamilton. Tues. through Fri. at 8, Sat. at 3 and 8, Sun. at 3; from 1/9 ($15 and $20.50); from 1/10, $26.50 and $29.50. **Promenade,** Broadway and 76th Street (580-1313).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play, with music, by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, I. W. Firestone, Leon Liebgold, and Diana Cypkin. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; through 1/17. **Folksbiene Theater,** 123 East 55th Street (755-2231). Simultaneous English translation is provided via **IRLS**

THE SEARCHING SATYRS—Sophocles's play (the first comedy known to man, performed once in 440 B.C. and lost for 2,000 years), was meant to follow Greek tragedy with comic relief. Tue. through Sat. at 8, Wed., Sat., and Sun at 3; $15; through 1/31. **Nat Horne Theater,** 440 West 42nd Street (279-4200).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Wed. and Sat. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $25. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE SIGNAL SEASON OF DUMMY HOY—Allen Meyer and Michael Nowak are the authors of this play about Baseball Hall of Fame-nominated William Ellsworth "Dummy" Hoy, born totally deaf in 1862, who was a leading pro player from 1886 to 1903 (the signals used today were originated because of his impairment) directed by James Abar. With Larry Bazzell, Cleto Augusto, Nancy Gravis, Dan Monahan, Rick Carter, Francois Giroday, James Gleason, David Mogentale, Katherine Diamond, and Matthew Penn. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18; through 1/10. 1/9 at 8, perf. will be signed for benefit of deaf members of the audience. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

S.O.S.—A one-man six-character surrealistic study of contemporary life written and performed by Burt Young. Wed. through Fri. at 8, Sat. at 7 ahd 10, Sun. at 3; $20; through 1/24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

SYMPHONY OF RATS—A theater work, written and directed by Richard Foreman, documents the mental unease of a president of the United States (played by Ron Vawter) as he receives apocalyptic messages from outer space. With Peyton Smith, Kate Valk, Jeff Webster. Wed. through Fri. and Sun. at 8, Sat. at 7 and 10; $15; from 1/6 through February. **The Performing Garage,** 33 Wooster Street (966-3651).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $75 to $125. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WORDS FROM THE MOON—Amy Wright stars with Molly Longmuir in Tom Ross's comedy which centers on the problems of a married couple who live with their daughter near a power plant which is polluting the air; directed by Bill Herndon. Wed. through Sun. at 8, Sat. and Sun. at 3; $15. **South Street Theater,** 424 West 42nd Street (279-4200). Closed.

THEATER COMPANIES

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories,* are in rotating repertory with *Indigo Blues,* by Judi Ann Mason. Featured in the casts are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Gwen Roberts-Frost, Chuck Patterson, and Mikell Pinkey (who is the director of all all three plays). Wed.–Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12. Phone for specifics. **Theater,** 1368 Fulton Street, Brooklyn (1-718-636-0918).

EQUITY LIBRARY THEATER—1/7 through 31: *Side By Side By Sondheim,* music and lyrics by Stephen Sondheim, plus music by Leonard Bernstein, Mary Rodgers, Richard Rodgers, and Jule Styne. Tue.–Sun. at 8, Sat. and Sun. at 2:30. **Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; through 1/22; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's

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journey through a maze of politics and paranoia; through 1/21; in repertory with Jean Anouilh's *Antigone,* a modern retelling of the Sophocles tragedy; through 2/25. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Come Blow Your Horn,* a revival of Neil Simon's 1961 comedy, about two brothers leaving home for the first time and their relationship with their parents. Featured in the cast are Lonny Price, Mark Sawyer, Chevi Colton, Stephen Pearlman, Julie Mueller, and Susan Batlen; directed by Charles Maryan. Tues. through Thur. at 8, Sat. at 8, Sun. at 2 and 7; $15 to $18; to 1/10. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

LA MAMA E.T.C.—Balinesian playwright/director Putu Wijaya joins an ensemble of six in *Song of Refuge,* conceived, composed, and designed by Ed Herbst and Beth Skinner, which deals with endangered species—humans, grizzly bears, condors, whooping cranes, et al. It's surrealistic and the world is shown through vocal music, masks, puppetry and acting. Thur. through Sun. at 8; $8; through 1/24. And from 1/6 through 24, at LaMama Annex, writer/director Dave Hunsaker's *The Summer Face Woman,* based on a myth of the Aleut people of Alaska. The cast of twelve includes five native Alaskans: Paul Moses, Martina Woods, Theresa Smith, Gary Waid, and Jane Lind. Wed. through Sun. at 7:30; $12. **La Mama Theater,** 74A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—Through 1/17, Don DeLillo's *The Day Room,* set in a hospital, about two confused patients who encounter a succession of escapees from the psychiatric wing; directed by Michael Blakemore. Featured in the cast are Mary Beth Hurt, Mason Adams, J. T. Walsh, Timothy Carhart, Eric Swanson, Martha Gehman, John Spencer, Michele Shay, and John Christopher Jones. Tues. through Sun. at 8, Sat. and Sun. at 2:30. **Manhattan Theater Club,** in City Center, 55th Street between Sixth and Seventh Avenues (645-5848).

MEDICINE SHOW—*Dynamite Tonight,* by William Bolcom and Arnold Weinstein ($10 to $12); and George Bernard Shaw's *Too True To Be Good,* subtitled *A Comedy of No Manners* ($8 to $10); in repertory through 1/30. (Call theater for details.) **Medicine Show Theater,** 353 Broadway (431-9545).

NEW YORK SHAKESPEARE FESTIVAL—First of the six-year marathon Shakespeare Festival is *A Midsummer Night's Dream,* and let us tell you something about it (what? you know? no you don't!). It's set in Brazil's northern Bahai at the turn of the century and will incorporate aspects of voodoo into the supernatural aspects of Shakespeare's fantasy. It's directed by A. J. Antoon, and features Lorraine Toussaint as Titania, Elizabeth McGovern as Helena, F. Murray Abraham as Bottom, Carl Lumbly as Oberon, and Geoffrey Owens as Puck. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $25; through 1/17. Joseph Papp's **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

PEARL THEATER COMPANY—Through 1/16: A revival of George Bernard Shaw's 1894 *Candida,* a celebration of love; directed by Henry Fonte. Featured in the cast are Blaze Autumn Berdahl, Laura Rathgeb, David Brazda, Rose Stockton, Stuart Lerch, Frank Geraci, Laura Margolis, Michael John McGuinness, and James Nugent. Wednesday through Saturday at 8, Sunday at 3; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

PROMETHEUS THEATER COMPANY—Agatha Christie's *The Red Signal* combines suspense, murder, mystique, intrigue, madness, a seance, and romance; directed by Fred Fondren. Thur. through Sat. at 8, Sun. at 3; $8; through 1/31. **Prometheus Theater,** 239 East Fifth Street (477-8689).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

ROUNDABOUT THEATER COMPANY—David Birney and Kim Hunter star in George Bernard Shaw's *Man and Superman* about the Ideal Man (the man every woman dreams of marrying), directed by William Woodman. With Jonathan Walker, Frances Conroy, John Carpenter, Harriet Harris, Michael Cumpsty, I. M. Hobson, and Anthony Fusco. Tues. through Sat. at 8, Wed., Sat., andSun., at 2; $18 to $28; through 2/7. **Roundabout Theater,** 100 East Seventeenth Street (420-1360).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed. through Sat. at 8, Sat. at 3; $10. **Royal Court Repertory Theater,** 342 West 53rd Street (956-3500).

THIRTEENTH STREET REPERTORY—Dan Levy's musical, *The Far Dance,* through 1/31, Tue. through Sun at 7; $10. Israel Horovitz's *Line,* a comedy, Wed., Thur. and Sun. at 9:30; $10. **Thirteenth Street Repertory Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANGEL STREET—Patrick Hamilton's play is a stage version of the film classic *Gaslight,* about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. and Sat. at 8, Sun. at 3; $10; through 2/14. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

BOY'S LIFE—Howard Korder's comedy about the younger generation; directed by W. H. Macy. Featured in the cast are Steven Goldstein, Clark Gregg, Todd Weeks, and Melissa Bruder. Wed. through Sat. at 8, Sun. at 7; 1/9 through 2/7; $10. **Samuel Beckett Theater,** 410 West 42nd Street (279-4200).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. Thur.–Sat. at 8, Sun. at 7; 1/7–31; $8–$10. **Noho,** 2 Bond St.(642-8009).

EXPLANATION OF A XMAS WEDDING—Robert Patrick's play depicts a romance between a poetess and an architect, living in Greenwich Village; directed by Natalie Sandler. Thur.– Sun. at 8; through 1/10; $4. **Theater for the New City,** 155 First Avenue (254-1109).

LOVE IS STRANGE—James Crafford's play involves sex, love, drugs, misogyny, betrayal, murder, and that's about all. 1/6, 7, 8, and 9 at 8; $6. **American Theater of Actors,** 314 West 54th Street (581-3044).

THE MAD EMPEROR—Strindberg's tale of the reign and fall of Erik XIV, betrayed by his brother, his queen, and his lover. 1/7–5/2; Thur.–Sun. at 8; $5. **Dramatis Personae,** 25 E. 4th St. (673-4382).

RESOLUTION #1: MURDER–Emmett Patrick's mystery that includes a super-sleuth contest; directed by Grace Riskin. Wed. through Fri. at 8, Sat. at 7 and 10; Sun. at 3; $10. **Riverwest,** 155 Bank St. (243-0259).

SLASHER—A new splatter-rock musical with eighteen cast members, story by Michael Hilyer, Biff Paruolo, and Bill Wheeler, music and lyrics by Michael Calderwood; directed by Michael Hillyer. Wed. at 8, Fri. at 7, Sat. at 10, through 2/6; $10. **Wings Theater,** 112 Charlton Street (645-9630).

TEN LITTLE INDIANS—Agatha Christie's popular mystery, directed by Greg Johnson, which has been played again and again and is always welcome. Fri. and Sat. at 8, Sun. at 2; 1/8 through 23; $7. **Heights Players,** 26 Willow Place, Brooklyn (1-718-237-2752).

US—Judith Malina directs this play, by Karen Malpede, which is about the sexual life of two sets of parents and of their children who as adults are drawn into a love affair. With Crystal Field and George Bartenieff who perform six characters. Through 1/10; $4. **Theater for the New City,** 155 1st Ave. (254-1109).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PETER BOOTH—Recent works on paper by this Australian artist; 1/7–30. C.D.S., 13 E. 75th St. (772-9555).

NANCY GRAVES—Recent sculpture made with hand-painted anodized aluminum, patinated and enamelled bronze, stainless steel, and iron and carbon steel; through 1/28. Knoedler, 19 E. 70th St. (794-0550).

SUSAN HAUPTMAN/JOHN GIBSON—Drawings/Recent paintings; 1/8–2/24. Stone, 48 E. 86th St. (988-6870).

ROBERT M. KULICKE—Thirty-five recent paintings and monotypes of seascapes and still-life subjects; through 1/9. Davis & Langdale, 231 E. 60th St. (838-0333).

CHARLES POLLOCK—Large-scale abstract paintings in vertical formats, painted between 1967–1969; through 1/9. McCoy, 19 E. 71st St. (570-2131).

URSULA MORLEY PRICE—Porcelain pottery with mat glazes made from oak and chestnut ash; through 1/22. Graham, 1014 Madison Ave. (535-5767).

CAROLE ROBB—Six large-scale paintings on the theme of Achilles, war, and poetry; 1/9–2/6. Forum, 1018 Madison Ave. (772-7666).

LAURA SHECHTER—New paintings and drawings; through 1/30. Staempfli, 47 E. 77th St. (535-1919).

TITUS-CARMEL—Recent works on paper; through 1/23. Cadé, 1045 Madison Ave. (734-3670).

LEI YU—Watercolors in a series entitled, "Memories of China"; through 1/16. Wender, 3 E. 80th St. (734-3460).

57th Street Area

ART & LANGUAGE—Paintings and works on paper from the series, "Incident in a Museum," by this British collaborative group; through 1/9. Goodman, 24 W. 57th St. (977-7160).

JACK BEAL—Recent paintings and works on paper based on the Five Senses; 1/8–2/6. Frumkin, 50 W. 57th St. (757-6655).

PETER BLUME—Realist paintings and drawings; through 1/31. Dintenfass, 50 W. 57th St. (581-2268).

PAUL CADMUS—Recent tempera paintings and drawings; through 1/16. Midtown, 11 E. 57th St. (758-1900).

JO ANNE CARSON/WILLIAM HARPER—Large-scale narrative paintings/Enamel brooches that combine gold, silver, pearls, and semi-precious stones with cast-off materials such as flip tops and beach glass. Through 1/9. Siegel, 24 W. 57th St. (586-0605).

NANCY CHEAIRS—Paintings with minimal, symbolic imagery; through 1/30. Schmidt-Bingham, 41 W. 7th St. (888-1122).

RICHARD CROZIER—Paintings of landscapes in Maine and Massachusetts; through 1/30. Tatistcheff, 20 W.57th St. (664-0907).

KAREN GUNDERSON/HARVEY GORDON—Recent paintings of cloud formations/Paintings of interiors and still-life arrangements. Through 2/3. Fischbach, 24 W. 57th St. (759-2345).

KATHE KOLLWITZ—Drawings and prints, including rare impressions and proofs borrowed from private collections; through 1/16. St. Etienne, 24 W. 57th St. (245-6734).

ANDRE MASSON—Paintings and works on paper; through 1/31. Del Re, 41 E. 57th St. (688-1843).

PIET MONDRIAN—A loan exhibition of paintings from the Haags Gemeentemuseum, The Hague, Holland, including works from 1900–1937; through 2/14. Janis, 110 W. 57th St. (586-0110).

EPHRAIM RUBENSTEIN—Paintings of landscapes and interiors; through 1/30. De Nagy, 41 W. 57th St. (421-3780).

RICHARD STANKIEWICZ—Welded metal sculptures from 1953–1963; through 1/16. Zabriskie, 724 Fifth Ave. (307-7430).

TITUS-CARMEL—New paintings; through 1/23. Lelong, 20 W. 57th St. (315-0470).

TODT—An installation entitled, "Zoc '88"; 1/7–30. Kent, 41 E. 57th St. (980-9696).

BILL TRAYLOR/JUSTIN MCCARTHY—Watercolors and drawings that reflect his background as a slave on a farm in Alabama/Watercolors and drawings. Through 1/16. Ross, 50 W. 57th St. (307-0400).

East Village

RANDOLPH BLACK—Paintings and drawings of collectibles in a series entitled, "The Connoisseur Paintings"; 1/7–31. Greathouse, 157 Ave. B (460-8000).

LANE CLARK—Paintings and photographs with dreamlike imagery; through 1/10. Knitting Factory, 47 E. Houston St. (219-3055).

CATHERINE GILLETTE—A fused-glass assemblage entitled, "Wavelength"; through 2/2. On the Wall, 328 E. 11th St. (460-0963).

KEN LUM—Paintings that incorporate language in an abstract and unintelligible manner, plus a furniture installation; through 1/31. Nature Morte, 204 E. 10th St. (420-9544).

LIVIO SAGANIC/KAZUFUMI HOMMA—"Table" sculptures executed in various metals and glass/New abstract paintings; 1/8–31. Bromm, 170 Ave. A (533-4233).

SoHo and TriBeCa

TONY BEVAN—Recent paintings with pared-down figurative imagery; 1/9–2/6. Feldman, 31 Mercer St. (226-3232).

SERENA BOCCHINO/CHRISTEL SCHULTE-HANHARDT—Densely-worked paintings of musical instruments/Large-scale figurative frescoes. Through 2/6. Penine Hart, 105 Hudson St. (334-3522).

CRAIG BUCKBEE/PAUL HEROUX—Paintings on screens/Painted ceramic vessels; through 1/9. Erpf, 568 Broadway (925-6160).

WILLIAM S. BURROUGHS—A debut exhibition of paintings on plywood and works on paper by this celebrated author; through 1/23. Shafrazi, 163 Mercer St. (925-8732).

JAMES LEE BYARS—Sculptures that allude to metaphysics and Eastern philosophy, composed of materials such as white marble and lava rock; 1/9–30. Boone, 417 W. Broadway (431-1818).

PIER PAOLO CALZOLARI—A survey of sculpture from 1968–1970, by this artist who is associated with the Arte Povera movement; 1/9–30. Gladstone, 99 Greene St. (431-3334).

BERT CARPENTER—Recent oil paintings and charcoal drawings; 1/9–20. Gruenebaum, 415 W. Broadway (966-3646).

IVAN CHERMAYEFF—Collages; through 1/9. Ingber, 415 W. Broadway (226-2221).

FORD CRULL—Heavily-impastoed oil paintings that mix motifs from popular and primitive cultures; through 1/9. M-13, 72 Greene St. (925-3007).

LINDA CUNNINGHAM/TULA TELFAIR—Drawings of walls of eroded Navajo sandstone in the Capital Reef area of Utah/Still-life drawings of broken pottery and found objects. Through 1/30. Allen, 560 Broadway (334-9710).

JAIME DAVIDOVICH/JULIE WACHTEL—Video tape works/A single painting consisting of three silk screen images of a sequin-clad figure, and one painted greeting card image; 1/12–30. Brown, 560 Broadway (219-1060).

DAVID DAWSON—Recent minimal paintings, into which geometric patterns have been engraved; 1/9–2/3. Haller, 415 W. Broadway (219-2500).

RICHARD DIEBENKORN—Intaglio and ukiyo-e style woodblock prints from 1981–1986; through 1/9. Crown Point Press, 568 Broadway (226-5476).

MICHELE OKA DONER/BARBRO BACKSTROM—Bronze sculptures in a series entitled, "Celestial Objects," large bronze figures and monoliths, and oceanic forms/Ethereal wire and wire mesh sculptures by a Swedish artist. Through 1/9. Brown, 560 Broadway (219-1060).

EDWARD FINNEGAN—Recent sculptures composed of various materials that have been stacked on top of eachother, such as carved marble, wood, and poured concrete; 1/9–2/6. Thorp, 103 Prince St. (431-6880).

SIDEO FROMBOLUTI—Large-scale panoramic paintings of women and men as cardplayers and as celebrants seated and sprawled about a large banquet table; 1/12–2/6. Ingber, 415 W. Broadway (226-2591).

VINCENT GALLO—Recent paintings; 1/12–2/3. Nosei, 100 Prince St. (431-9253).

ELLEN GARVENS—Photographic and sculptural combines; through 1/9. Baum, 109 Hudson St. (219-9854).

GEORGE D. GREEN—New paintings that combine formalist geometry with expressionistic gestures; through 1/16. Meisel, 141 Prince St. (677-1340).

MARY HAMBLETON—Paintings that combine geometric and organic forms; 1/9–2/18. Auchincloss, 558 Broadway (966-7753).

WILLY HEEKS—Recent abstract works on paper; 1/7–30. Beitzel, 113 Greene St. (219-2863).

LISA HOKE—Recent sculpture; 1/8–2/3. Esman, 70 Greene St. (219-3044).

SHERYL HUMPHREY/DAN SINCLAIR—Small-scale figurative paintings/Abstract metal sculpture; 1/9–2/3. Schreiber/Cutler, 171 Spring St. (925-1441).

JASPER JOHNS—Lead reliefs; through 1/9. Lorence-Monk, 568 Broadway (431-3555).

JACOB KASS—Landscape paintings on pre-World War II saws; through 1/20. Hoffman, 429 W. Broadway (966-6676).

ON KAWARA—"Moon Landing Paintings"—three large paintings done while the Apollo astronauts made their historic journey to the moon in 1969; 1/9–30. Sperone Westwater, 142 Greene St. (431-3685).

JOHN MONTI—Sculpture and works on paper; through 1/30. Marcus, 578 Broadway (226-3200).

HENRY PEARSON—Linear, optical paintings from the 60's and 70's, and geometric paintings from the 80's; through 1/9. Pearl, 420 W. Broadway (966-5506).

ELLEN PHELAN—Watercolors and gouaches in a series entitled, "Dolls"; through 1/9. Toll, 146 Greene St. (1788).

MARKUS RAETZ—Conceptual wall "drawings" composed of leaves, twigs, and other materials, plus works on paper; through 1/30. Cadot, 470 Broome St. (226-

7220).

ARCHIE RAND—Twenty-nine self portraits after the 29 poems in Rainer Maria Rilke's *Sonnets to Orpheus II;* through 1/9. Kind, 136 Greene St. (925-1200).

SARA JANE ROSZAK—Mixed-media reliefs and pastels of metaphorical imagery. Through 1/30. Davis, 568 Broadway (219-1444).

KRIS RUHS—Floor and wall constructions; through 1/23. Green, 152 Wooster St. (982-3993).

RUDOLPH SERRA/DAVID JEFFREY—Recent sculpture/Works on paper; 1/7–30. Liguori, 93 Grand St. (334-0190).

SERGE SPITZER—An installation and new paintings; through 1/30. Brandt, 568 Broadway (431-1444).

ZARCO STEFANCIC/PATRICK MCFARLIN—Trompe l'oeil paintings of objects that might be found in a desk drawer/Large works on paper. Through 1/30. Littlejohn-Smith, 133 Greene St. (420-6090).

OTTO WAGNER—Drawings by this Viennese architect (1841–1918); through 1/16. Drawing Center, 35 Wooster St. (219-2166).

KES ZAPKUS—Recent paintings of grids set within abstract compositions; 1/9–30. Weber, 142 Greene St. (966-6115).

Other

GIORGIO DE CHIRICO/ALBERTO SAVINIO—A survey of paintings that examines the symbiotic relationship between these two brothers; through 1/15. Daverio, 521 W. 23rd St. (463-0688).

RON ENGLISH—Sets that employ huge backdrops painted like billboards; through 1/15. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

DAVID FINN—Recent sculpture; through 1/16. Ala, 32 W. 20th St. (741-3344).

ALVARO GARCIA—Paintings on large-scale shaped canvases that depict emblematic forms drawn from Western literary and iconic traditions; 1/8–2/6. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222).

ARTHUR HAROLD LINDBERG—Romantic industrial landscapes from the late 40's; through 2/7. Hyman, 172 W. 79th St. (787-0452).

MARY ANN UNGER—An installation of ten painted pentagonal columns; through 2/11. CUNY Graduate Center Mall, 33 W. 42nd St. (790-4331).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). Paintings, drawings, and sculpture by Blake, Dine, Dubuffet, Giacometti, Leger, Marsans, others; through 2/27.

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Works by Cumming, Johns, Kelly, Lichtenstein, Petersen, Rauschenberg, Stella, Warhol; through 1/30.

CECIL—16 E. 72nd St. (517-3605). Contemporary silverpoint drawings by Bruggeman, Dinnerstein, Itatani, Michael, Sherk, others; through 1/9.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "British Modernist Art," with works by Bell, Bomberg, Epstein, Fry, Grant, Lewis, Sickert, others; through 1/9.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Works in lead by 42 artists, including Andre, Beuys, Gormley, Johns, Kounellis, Lewitt, Marden, Shapiro, Serra, Wilmarth, others; through 1/20.

KOVESDY—19 E. 71st St. (737-4563). Works by Expressionists, Futurists, and Constructivists from East-Central Europe, 1914–1939; through 1/30.

MATHES—851 Madison Ave. (249-3600). Works by Hunt, Jenney, Kelly, Lane, Shapiro, True; through 1/31.

SHEPHERD—21 E. 84th St. (861-4050). "Füssli Through Tiffany," with 19th- and 20th-century paintings, drawings, and sculpture; through 1/10.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). American works on paper from the early 1900's to the 1970's; through 1/9.

WEINTRAUB—988 Madison Ave. (879-1132). Works by Chagall, Greco, Marini, Zuniga; through 1/9.

57th Street Area

BLUM HELMAN—20 W. 57th St., 8th floor (245-2888). Works by gallery artists; through 1/30.

DAVIDSON—11 E. 57th St. (355-4020). An inaugural exhibition, with works by Cropsey, Eakins, Homer, Inness, Twachtman; through 1/10.

DEUTSCH—20 W. 57th St. (765-4722). Works by 20th-century American artists; through 1/27.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by Bresdin, Escher, Helleu, Redon, others; through 1/30.

FRENCH—41 W. 57th St. (308-6440). "The Feminine," with works by Bogaev, Frank, Hogue, McCoy, Rifka, Witkin, others; through 1/30.

HARBOR—24 W. 57th St. (307-6667). Prints by 19th- and 20th-century American and European artists, including Corot, Kent, Lewis, Sloan, Whistler, Zorn, others; through 2/88.

HERSTAND—24 W. 57th St. (664-1379). Sculpture by Kohn, Lee, Stankiewicz; through 1/17.

I.B.M.—Madison Ave. at 56th St. (407-6100). "The Expressionist Landscape," with paintings by Avery, Burchfield, Dove, Hartley, Marin, O'Keeffe, Weber, others; "Isaac Newton and the 'Principia': 300 Years"; through 1/88.

KOREA—460 Park Ave. (593-7144). Ink paintings by ten Korean artists; through 1/29.

LAMAGNA—50 W. 57th St. (245-6006). "Messages," with works by Attie, Dwyer, Hammond, Kuebel, Rosenthal, Shaver, Silverthorne, Spero; through 1/9.

MCKEE—41 E. 57th St. (688-5951). Works by gallery artists; through 1/30.

TILTON—24 W. 57th St. (247-7480). A survey of prints from Semca Press, Peter Blum, Marian Goodman, Brook Alexander, Tyler Press, Crown Point Press, U.L.I.E., Gemini, and others; 1/7–31.

East Village

POSTMASTERS—66 Ave. A (477-5630). Paintings by Diao, Dona, Kass, Smith; 1/8–31.

SoHo and TriBeCa

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by self-taught artists, including Fitzpatrick, Gatto, Modeen-Watkinson, Monza, Smith; through 2/6.

CONE EDITIONS—560 Broadway (431-7017). Prints by Amenoff, Avery, Baselitz, Dona, Heeks, Kapp, Scully, others; through 1/13.

COOPER—155 Wooster St. (674-0766). Changing exhibition of recent works by gallery artists; through 1/30.

EINSTEIN—591 Broadway (226-1414). Works by gallery artists; through 1/16.

EXHIBITION SPACE AT 112 GREENE—112 Greene St. Works by 88 emerging artists; through 1/31.

FRANKLIN FURNACE—112 Franklin St. (925-4671). An installation of Elvis Presley memorabilia by Joni Mabe; an installation by Paul Zelevansky; 1/8–2/6.

HANSON—415 W. Broadway (334-0041). "Media Post Media," with works by 19 women artists, including Alexander, Bender, Charlesworth, Ess, Holzer, Kruger, Levine, Shaver, Wachtel, others; through 2/9.

HOFFMAN—429 W. Broadway (966-6676). Jewelry designs in precious metals by Benglis, Bengston, Benton, Brown, Grooms/Luong, Morphesis, Okulick, Smith, Valentine, Wiley; through 1/20.

METRO PICTURES—150 Greene St. (925-8335). Works by gallery artists; through 1/30.

MILLIKEN—98 Prince St. (966-7800). Drawings by gallery artists; 1/9–2/3.

NEALE—320 Lafayette St. (431-5077). Works that depict romantic images, by Burkhart, Faust, Howe, Miller, Rosen, Serrano, others; 1/9–2/6.

NOLAN—560 Broadway (925-6190). German realist drawings from the 1920's, by Dix, Grosz, Hubbuch, Schlichter, others; 1/9–2/13.

PLUMB—81 Greene St. (219-2007). "Logos," with works by Basquiat, Broodthaers, Byars, Kounellis, Nauman; through 1/23.

ROSENBERG—115 Wooster St. (431-4838). Recent works by Chandler, Lieberman, Seidl; through 1/30.

SHAPOLSKY—99 Spring St. (334-9755). Works by Falkenstein, Manning, McFarlane, Reynal, Waitzin; through 1/16.

TWINING—568 Broadway (431-1830). "Classical Concerns," with works by Benca, Castanis, Hewat, Stayton, others; through 1/20.

VIAFORA—568 Broadway (925-4422). "Material Art," with works by Beckman, Grunfeld, Nanney, Tasset; through 1/16.

Other

COLUMBIA UNIVERSITY—Wallach Art Gallery, 119th St. and Amsterdam Ave. (280-0513). "Similia/Dissimilia: Modes of Abstraction in Painting, Sculpture, and Photography Today," with works by Artschwager, Chamberlain, Flavin, Halley, Hesse, Johns, Ryman, Trockel, others; through 1/30.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19/88.

JAPAN SOCIETY GALLERY—333 E. 47th St. (755-6752), Tue.–Sun. 11–5. "Paris in Japan: The Japanese Encounter With European Painting"; through 2/7/88.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). Abstract paintings and color photographs by Barnes, Rawls, Wick; 1/7–2/13.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily, noon to dusk. "Artists Choose Artists," with sculpture by Bloom, Brown, Conwill, Doyle, Knowlton, Wyllie, others; through 3/15/88.

NEWHOUSE CENTER FOR CONTEMPORARY ART—Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten I. (718-448-2500). "Seeing Glass," with works in glass by Ben-Tre, Brekke, Bruce, Chao, Chihuly, Lipski, Littleton, McCarroll, Norvell, Tiravanija; 1/9–2/7.

PHOTOGRAPHY

GARY BROTMEYER/MICHAEL SPANO—Eight photo-collage portraits/Solarized, urban street portraiture. Through 2/6. Miller, 138 Spring St. (226-1220).

C.W.V.—413 E. 9th St. (533-0354). "Visual Biographies," with photographs by Allen, DeMaria, Farley, Zuckerman; through 1/30.

JIMMY DE SANA—New large-scale color photographs, including nudes and self-portraits collaged with found materials; 1/9–31. Hearn, 735 E. 9th St. (598-4282).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Legacy of Light," with 160 Polaroid photographs by 58 American photographers; through 1/10.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.–Fri. 11–6, Sat. 12–5. Free. "Midtown Review: A Look at Photography Books of 1987"; through 1/9.

KLAUS KAMMERICHS/JEAN-PIERRE SUDRE—Photographs of sculpture/Chem-photograms in a series entitled, "Temps Materiographiques"; through 2/4. Pfeifer, 568 Broadway (226-2251).

DAVID LEVINTHAL—Photographs from his book, *Hitler Moves East,* co-published with Garry Trudeau in 1977, plus recent works on canvas; through 1/17. 303, 513 E. 6th St. (477-4917).

LIEBERMAN & SAUL—155 Spring St. (431-0747). Platinum print portraits by Groover, Madoka, Modica; 1/7–30.

LIFE—Time & Life Building, Sixth Ave. at 50th St. (522-2300), by appt. only. "Communication," with works by Bourke-White, Eisenstadt, Farbman, Landry, others; through 1/15.

KURT MARKUS—Photographs of modern day cowboys, taken from 1979–1987; through 1/30. Staley-Wise, 177 Prince St. (777-1590).

RALPH EUGENE MEATYARD/WILLIAM WEGMAN—Photographs from 1950 to 1972, depicting a unique world of family and friends, subjects wearing masks, and strange objects juxtaposed with nature/Recent large-scale Polaroid portraits of his dog. Through 1/16. Pace/MacGill, 11 E. 57th St. (759-7999).

DAVID MOROWITZ—Cibachrome photographs taken during various motor trips through the rural south, New England, and the Chesapeake Bay area, from 1985–1987; through 1/30. Urdang, 23 E. 74th St. (288-7004).

PAINE WEBBER—1285 Ave. of the Americas (534-1627). "Public Spaces and Private Places: Architectural Photography of McKim, Mead & White"; "Documenting a Decade: WPA Photographs from the 1930's"; organized by the Museum of the City of New York; through 2/26.

ROCKY SCHENK—Black-and-white and color photographs by this artist who lives and works in California; 1/8–2/6. Cugliani, 508 Greenwich St (966-9006).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 1/9 at 3: "Latins in English"—Marithelma Costa and Iris Pov. Free.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 1/8, 9 at 8:30: "Bombs." $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 1/24, Thu.–Sun. at 8: "Song of Refuge," conceived, composed, and designed by Ed Herbst and Beth Skinner. $8. 1/11 at 9: Lenora Champagne in "Marie Antoinette Goes to the Guillotine" and "Sarah Bernhardt Meets Her Waterloo." $8, $10.

P.S. 122—150 First Ave. (477-5288). 1/8–10 at 9: Gayle Tuft's "Bohemian Rhapsody." $8. 1/8–10, Fri. at 10, Sat., Sun. at 8: Barbara Ulrich's "I was Bigfoot's Loveslave: A Multimedia Christian Experience." $7.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 1/10/88: "Homage to the Quilt."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 1/6: "Origami Holiday Tree." Through 5/1: "Carthage: A Mosaic of Ancient Tunisia."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/24: "The Second Emerging Expression Biennial: The Artist and the Computer." Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 1/28: "City Life—Paintings by Daniel Hauben."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 1/11: "Alexis Smith: Same Old Paradise." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 1/18: "The Treasure of San Gennaro: Baroque Silver from Naples." Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 2/29/89: "Curator's Choice: American Watercolors and Drawings." Through 2/29: "Nancy Graves: A Sculpture Retrospective." Through 3/7/88: "The New Brooklyn Museum: A Master Plan."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 1/88: "Perspectives: Angles on African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 1/31: "Honor and Glory: Monumental Arches and Arches for Galveston." Through 2/21: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13/88: "Color by the Yard: Printed Fabric: 1760–1860." Through 3/6: "Vienna/New York: The Work of Joseph Urban, 1872–1933."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 3/13: "Fifty Years of Collecting: An Anniversary Selection"; "Guggenheim's Revised Proposal Model and Site Plans."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 1/14: "The Dreyfus Affair: Art, Truth, and Justice." Through 4/88: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. . . . Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Gothic Revival Library . . . Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . . Boscoterecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 1/10: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/10: "The American Art Poster of the 1890's: The Gift of Leonard A. Lauder." Through 1/10: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/10: "Triumphs of American Silvermaking: Tiffany & Co. 1860–1900." Through 1/17: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 1/17: "The Age of Sultan Süleyman the Magnificent." Through 2/14: "The Emperors' Album: Images of Mughal India." Through 1/10: "French Landscapes." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." Through 1/10: "Antiquities From the Collection of Christos G. Bastis." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection. Through 1/10: "Annual Christmas Display."

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 2/29: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 2/28: "Puerto Rican Painting: Between Past and Present."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.–Sun. 11 a.m.–5, Thu. 11–8. Suggested donation $2. Through 1/12: "Abstract Visions."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography. Through 2/7/88: "California Color."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola." Through 2/2: "Projects: Alison Wilding." Through 2/9: "For 25 Years: Crown Point Press."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 1/29: "Silver Drum: Five Native Photographers."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 1/31: "Norman Parkinson Photographs." Through 2/28: "Realism Today: American Drawings From the Rita Rich Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. and Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 1/24: "New Paintings by Charles Clough and Mimi Thompson"; "Social Studies: Recent Work on Video and Film"; "Let the Record Show: Installation by Act-Up"; "Ana Mendieta: A Retrospective."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King." Through 2/14/88: "Jasper F. Cropsey: Artist and Architect."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 4/88: "Know These Lines." Through 2/4: "Through A Scholar's Eyes: The Photography of Clarence Kennedy." Through 3/19: "Truman Capote: Writer and Celebrity."**Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630).** Through 1/88: "The Ballet 'Rite of Spring' Celebrated, Rediscovered, Recovered." Through 1/30: "Arturo Toscanini from 1915–1946: Art in the Shadow of Politics." Through 1/10:"10th Anniversary of Big Apple Circus."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 1/24: "Transitions: Work by Sharron C. Demarest"; "Giant Marionettes Created by Ronnie Asbell."

SOUTH STREET SEAPORT MUSEUM—213 Water St. and 12 Fulton St. (669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. Through 5/2/88: "Wood Engraving: Art and Industry."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 1/17: "Charles Demuth Retrospective." Through 1/10: "Julian Schnabel." Through 1/17: "Alexander Calder: Sculpture of the 1930's." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 2/18: "Elements: Installations by Ann Hamilton and Peter Shelton."**Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 1/27: "Elements: Works by Petah Coyne, Mineko Grimmer, and Eric Orr."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 1/12 at 2: "Old Master Drawings." On view from 1/7. **Christie's East**—219 E. 67th St. (606-0400). 1/12 at 10 a.m.: "Furniture, Decorations, and Old Master Paintings." On view from 1/8.

DOYLE—175 East 87th St. (427-2730). 10/6 at 10 a.m.: "Belle Epoque Including Fine 19th-Century Furniture, Paintings, Decorations, Art Nouveau, and Art Deco." On view from 1/2.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/12 at 10:15 a.m. and 2: "Arcade Old Master Paintings." On view from 1/7.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, January 6

SOLO CHAMBER MUSIC OF WILLIAM THOMAS McKINLEY—Cellists Bruce Coppock and Fred Sherry, flutist Stephanie Jutt, contrabassist Marc Johnson, soprano Lisa Saffer, soprano saxophonist Les Thimmig, clarinetist Richard Stoltzman. Includes a world premiere. Weill Recital Hall at Carnegie Hall at 8. $10.

PATRICIA BELANOFF, soprano, with pianist Thomas Webb. Works of Mendelssohn, Mahler, Marx, others. Merkin Concert Hall at 8. $7.

LILY FRIEDMAN, pianist/**PAUL GUREVICH,** violinist/**VIVIAN ISRAEL,** cellist. Beethoven's Sonata Op. 52; Faure's Sonata Op. 13; Mendelssohn's Trio Op. 66. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

MANNIE BANKS, pianist. "Midtown Jazz at Midday." Gershwin, Porter, Ellington. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

DOUBLE EDGE IN CONCERT—Duo-pianists Edmund Niemann and Nurit Tilles. Works of Mozart, Poulenc, Stravinsky, Britten, Bowles. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

SHAUNA HOLIMAN, soprano/**ALLISON VOTH,** pianist. Federal Hall, 26 Wall St., at 12:30. Free.

Thursday, January 7

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Yvonne Loriod, Jeanne Loriod on the ondes martenot. Messiaen's *Turangalila Symphony.* Avery Fisher Hall at 8. $7.50–$35.

AMERICAN SYMPHONY ORCHESTRA, Robert Black and JoAnn Falletta conductors; vibraphonist Gary Burton, clarinetist Richard Stoltzman, violist Sol Greitzer, flutist Robert Stallman, pianist David Buechner. William Thomas McKinley's Piano Concerto No. 2 "The O'Leary" (world premiere); *American Blues* (N.Y. premiere). Carnegie Hall at 8. $5–$22.50.

MARCO LUZZATTO, pianist (American debut). Music by Bach, Scriabin, Liszt, Debussy, Bartok. Merkin Concert Hall at 8. $7.

MICHAEL CAMPBELL, pianist. Music by Allanbrook, Pierce, Paccione, Walker, Ives, Griffes, Joplin, Fennelly, and jazz solos. Weill Recital Hall at Carnegie Hall at 8. $8.

GRETCHEN LANGHELD AND MUSICIANS, a nine-member ensemble. The Club at La Mama, 74A E. 4th St. (475-7710), at 10. $8, $10.

REBECCA S. NAGEL, oboist/**MARGARET KAMPMEIER,** pianist/**TONY BOUTTE,** tenor. Works by Vaughan Williams, Britten, Hanson. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BARGEMUSIC—Pianist William Doppmann, cellist Nathaniel Rosen, violinist Carmit Zori. Schumann's Toccata in C, Op. 7; Beethoven's Sonata in g Op. 5, No. 2; Schumann's Piano Trio in F Op. 80. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, January 8

NEW YORK POPS, Skitch Henderson conductor; Cab Calloway and jazz composer Heikki Sarmanto, and Juhani Aaltonen. Works by Elgar, Khachaturian, Sibelius, and Sarmanto's *Suomi, Symphonic Poem for Orchestra.* Carnegie Hall at 8. $14–$22.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists oboist Maurice Borgue, violinist Laurie Smukler, clarinetist David Singer, bassoonist Mark Popkin, hornist David Jolley. Telemann's Concerto in d for Oboe, Strings, and Continuo; Britten's *Phantasy Quartet* for Oboe and Strings Op. 2; D'Indy's *Chansons et Danses* Op. 50. Schumann's Trio No. 1. Alice Tully Hall at 8. $18.

NEW YORK PHILHARMONIC—See 1/7.

NEW-YORK STRING SINFONIA, Daniel Kaly conductor. Works by Grieg, Turina, Chausson, Barber, Tchaikovsky. St. Michael's Church, Amsterdam Ave. and 99th St., at 8. $7.

GREGORY HAIMOVSKY, pianist. Debussy program; inaugural season of the NYU Chamber Music Society and its "Year of French Music" series. NYU Theater, 35 W. 4th St., at 8. $5.

MIA WU, violinist, with pianist Timothy Hester. Works of Mozart, Prokofiev, Schnittke, Bach, Paganini. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

EIGHT STRING QUARTETS—Participating instrumentalists from the Juilliard String Quartet Seminar Week. At 4 and 8 p.m., four quartets at each concert, each playing a single work. Paul Hall, 144 W. 66th St. (874-7515). Free tickets required.

GRETCHEN LANGHELD AND MUSICIANS—See 1/7.

CORNELIA SCHWARTZ, pianist. Lincoln Center Library at 4. Free.

JAZZ AT NOON—Lunch-hour jam session, with trumpeter Warren Vache. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; pianist Andre Watts. Corigliano's *Promenade Overture* (N.Y. premiere); Haydn's Symphony No. 22, "Philosopher"; MacDowell's Piano Concerto No. 2; Elgar's *Enigma Variations.* Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $10–$20.

ORCHESTRA CALALU—The 12-piece ensemble, with Kwok, performance artist. BACA "We Follow the Dream" series, a tribute to Martin Luther King Jr. BACA Downtown, 111 Willouhby St. (718-596-2222), at 8. $6.

Saturday, January 9

NEW YORK CHAMBER SYMPHONY, Alun Francis conductor; violinist Daniel Heifetz, flutist Thomas Nyfenger. Vivaldi program, including *The Four Seasons,* the Flute Concerto in D, Op. 10, No. 3. 92nd Street Y at 8. $12.50–$18.50.

GUARNERI QUARTET—Beethoven's Quartets in c, F, and c-sharp. Metropolitan Museum at 8. $16.

NEW YORK PHILHARMONIC—See 1/7.

CHAMBER MUSIC SOCIETY—See 1/8. Today at 3.

CHO-LIANG LIN, violinist/**ANDRE-MICHEL SCHUB,** pianist. Works by Beethoven, Prokofiev, Stravinsky, Brahms. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $3.

MUSIC OF MIRACLES—Violinist Galina Heifetz, tenor Misha Reitzen, pianists Gabor Fuchs and Mark Pakman; Barry Farber M.C. Music by Mozart, Bloch, Shostakovich, others. Benefit for Chamah, Inc. (943-9690). Merkin Concert Hall at 8. $35 and up.

THE PHILLY CONNECTION—Bassist Jamaaladeen Tacuma, vibraphonist Khan Jamal, drummer Dennis Alston. Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $12.

SATURDAY COMPOSER SERIES—Andrew Warshaw, new dance and theater music; Conrad Cummings, solo-keyboards fusion of chamber and surf music. La Mama La Galleria, 6 E. 1st St. (505-2476), at 8. Donation.

GRETCHEN LANGHELD—See 1/7.

TAKSIM—Sudan Baronian on reeds, with the group. Near Eastern jazz. Washington Square Church, W. 4th St. east of Sixth Ave., at 8. Donation.

SHAUNA HOLIMAN, soprano/**ALLISON VOTH,** pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

AMIRAM RIGAI, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

BELGRADE STATE FOLK ENSEMBLE—First U.S. visit of the full company of 75 dancers, orchestra, and chorus, performing in costume, with music and dance of Yugoslavia's eight major regions. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 8:30. $12–$15.

BROOKLYN PHILHARMONIC—See 1/8.

Sunday, January 10

CHO-LIANG LIN, violinist/**ANDRE-MICHEL SCHUB,** pianist. Works of Beethoven, Prokofeiv, Stravinsky, Brahms. Carnegie Hall at 3. $11–$17.50.

MARILYN HORNE, mezzo-soprano/**JAMES LEVINE,** pianist. Songs by Beethoven, Schubert, Schumann, Strauss, Stravinsky, Wolf. Metropolitan Opera House at 5. $10–$25.

RICHARD GOODE, pianist. Beethoven series. Today: Nos. 3, 12, 6, 10, and 23, "Appassionata." 92nd Street Y at 3. $12.50.

CHAMBER MUSIC SOCIETY—See 1/8. Today at 5.

WASHINGTON SQUARE CONTEMPORARY MUSIC—"The New Virtuosity": violinist Rolf Schulte, hornist William Purvis, pianist Alan Feinberg. Works of Babbitt (N.Y. premiere), Edwards (world premiere), Helps, Feldman, Stockhausen (U.S. premiere of solo-horn version). Merkin Concert Hall at 3. $5.

ADRIANO COSTA, tenor, with flutist Antonia Cimino, lutenist-harpsichordist Scott Horton. Sephardic, Spanish Baroque, and art songs, by Pla, Schubert, Moore, Rossini, others. Merkin Concert Hall at 8. $10.

CARMELA BUCCERI ALTAMURA, soprano, with pianist Walter Winterfeldt. Music of Handel, Mozart, Bellini, Donizetti. Weill Recital Hall at Carnegie Hall at 2. $15.

"HEADIN' FOR BETTER TIMES"—"Vintage Jazz at the Vineyard," with three concerts: tonight, "Brother, Can You Space a Dime?, 1930–31." In two parts, at 3 and 6:30, with Barbara Lea, Nik Munson, Dick Sudhalter, Bobby Pring, Keith Ingham, John Goldsby, Eddie Locke. Vineyard Theater, 309 E. 26th St. (683-0696). $15 each part, or $25 for both, including a restaurant discount.

SECOND SUNDAY COMPOSER SERIES—Jill Burton, vocal music; Joe Gallant, string trio; David Gilden, solo *kora;* Matt Sullivan, solo improvisation on oboe, English horn with electronics. La Mama La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

NORTH/SOUTH CONSONANCE—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

CHELSEA CHAMBER ENSEMBLE—Guest pianist Abba Bogin. Works by Beethoven, Fennimore (world premiere), Thuille, Carter. Madison Avenue Presbyterian Church, at 73rd St., at 4. $5.

BACH VESPERS—Holy Trinity Choir, soloists, and Bach Orchestra, Frederick Grimes director; organist Nancianne Parrella. Bach's *Christmas Oratorio,* Part VI; *Feinde schnauben,* S. 248; Fantasy in G. Holy Trinity Lutheran Church, CPW and 65th St., at 5. Offering.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Gary Brock's Cayenne Jazz Band; offering. At 7: Mark Whitecage and Liquid Time; $5. Lexington Ave. and 54th St. (935-2200).

BRONX ARTS ENSEMBLE—Guests conductor-harpsichordist Kenneth Cooper, soprano Josephine Mongiardo, Baroque-trumpeter Lorraine Cohen. Works by Bach, C.P.E. Bach, D. Scarlatti, A. Scarlatti. Wave Hill, Independence Ave. and 249th St. (549-3200), at 3. $10. At 1:30, a discussion with Martin Bernstein, "The Bach Cantata."

STEPHEN BURNS, trumpeter. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 2. $9–$12.

BROOKLYN PHILHARMONIC—See 1/8. Today at 2.

BARGEMUSIC—See 1/7. Today at 4.

INFUSION—Music for violin, cello, flute, trumpet, and clarinet. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Museum donation.

Monday, January 11

ON ORIGINAL INSTRUMENTS—Violinist Stanley Ritchie, violist Anthony Martin, cellist Myron Lutzke, oboist Stephen Hammer, flutist Christopher Krueger. Music by Mozart, Krommer, C.P.E. Bach. Merkin Concert Hall at 8. $10.

NATIONAL ASSOCIATION OF COMPOSERS—55th-anniversary concert. Performers include pianist Steven Mayer, percussionist William Moersch, violist Rachel Evans, pianist Max Lifchitz, the Vox Nova Quintet. Premieres by Alexander, Bialosky, Corigliano, Lifchitz, Mayer, Bazelon. Weill Recital Hall at Carnegie Hall at 8. $7.

GERTA GRUNEN, singer. "Work-in-Progress": songs by Weill and Lerner and their collaborators. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

HASKELL SMALL, pianist. Music of Bach, Small. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MIDDAY CONCERTS—At noon: Rosewood Chamber Ensemble Woodwind Quintet. At 1:30: Asian American Dance Theatre. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle. Free.

Tuesday, January 12

JUILLIARD STRING QUARTET—Brahms Quartets in c, in B-flat, and in a. Carnegie Hall at 8. $11–$20.

CHAMBER MUSIC AT THE Y—Violinists Jaime Laredo, Daniel Phillips; cellist Sharon Robinson, double-bassist Julius Levine, clarinetist Harold Wright, hornists David Jolley, Stewart Rose; bassoonist Frank Morelli, violist Carmit Zori. Schubert's Octet in F; Mozart's Divertimento, K. 287. 92nd Street Y at 8. $13–$17.50. Also Wed., 1/13.

NEW YORK WOODWIND QUINTET—Guest pianist Gilbert Kalish. Mozart's Quintet K. 452; Roseman's Woodwind Quintet; Picker's Sextet; Thuille's Sextet. Merkin Concert Hall at 8. $12.

NEW YORK CITY SYMPHONY, David Eaton conductor. Duo-pianists Frances Veri and Michael Jamanis. Ravel's *Mother Goose Suite;* Poulenc's Concerto for Two Pianos; Bizet's Symphony in C. Alice Tully Hall at 8. $15.

ANGELA CHUN, violinist/**JENNIFER CHUN,** violinist/**DAVID SEGAL,** pianist. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, $16–$95. 1/4 at 8: Strauss's *Die Fledermaus,* Rosenthal conducting; Daniels, Blegen, Troyanos, Rendall, Best, Allen, Devlin, Mazura, Schenk. 1/5 at 8: Offenbach's *Les Contes d'Hoffmann,* Dutoit conducting; Bradley, R. Alexander, Troyanos, Quittmeyer, Shicoff, Morris, Laciura, Velis, Crespel, Bean. 1/6 at 8: Puccini's *Turandot,* Santi conducting; Dimitrova, Millo, Mauro, De Grandis. 1/7 at 8: Verdi's *Macbeth,* Kord conducting; Connell, Frederick Burchinal (debut), Polozov, Ramey. 1/8 at 8: *Les Contes d'Hoffmann;* same as 1/5. 1/9 at 2: *Die Fledermaus;* same as 1/4 (broadcast, WQXR). 1/9 at 8:30: Wagner's *Das Rheingold,* Levine conducting; Haggander, Dernesch, Jerusalem, G. Clark, Julian Patrick (debut), Sotin, Park, Kesling, Parsons, Gjevang, Jenkins, Joll, Macurdy, Haugland. 1/11 at 8: *Macbeth;* same as 1/7. 1/12 at 8: *Das Rheingold;* same as 1/9, except Mazura for Patrick.

Other

VENUS AND ADONIS, by John Blow. N.Y. premiere of the English court opera, 1682. Fully staged by the Mannes Camerata, Dongsok Shin music director, Paul C. Echols director; period instruments, choreography, costumes. Mannes College of Music, 150 W. 85th St. (595-1747). 1/8, 9, 13, 15, 16 at 8. $15, seniors $10.

SIR JOHN IN LOVE, by Vaughan Williams, by the Bronx Opera Company, with Orchestra, Michael Spierman conductor and director. 1/9 at 8, 1/10 at 2, at Lehman Center, Bedford Park Blvd. West, Bronx (365-4209); $6, $8. Also 1/15, 16 at 8, at Hunter College, Lexington Ave. and 68th-69th Sts.; $10, $12. Tickets: 787-1356.

CINDERELLA/CENDRILLON—A new theater-piece conceived and directed by Anne Bogart, with music director Jeff Halpern. Music-Theatre Group, with Massenet's music, sung in French; spoken dialogue, by Eve Ensler, in English; a re-telling, "Cinderella with a modern sensibility." At St. Clement's, 423 W. 46th St. (tickets: 279-4200). 1/12–2/5, Tue.–Sat. at 8. Preview 1/11 at 8. $15–$20.

RIGOLETTO, by Verdi. Concert version, by Opera Amici, with the Metropolitan Philharmonic Orchestra, Kevin Scott conductor. Trinity School Auditorium, 101 W. 91st St. (864-7855). 1/9, 16 at 8. $15.

THE MERRY WIDOW, by Lehar. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). 1/6–2/14. Wed.–Sat. at 8; also Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends. Children under 12, seniors, $12 at all times.

NEW YORK GILBERT & SULLIVAN PLAYERS—*The Yeomen of the Guard:* 1/6, 7, 8 at 8; 1/9 at 3 and 8; 1/10 at 3. Symphony Space (769-1000). $15–$25; children, seniors, $10–$20.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21. Tickets, $5–$42. 1/5 at 8: *Allegro Brillante, La Sonnambula, Chaconne.* 1/6 at 8: *Les Gentilhommes, Walpurgisnacht Ballet, Piano Pieces, Agon.* 1/7 at 8: *Le Tombeau de Couperin, Piano Pieces, Gounod Symphony.* 1/8 at 8: *Allegro Brillante, Afternoon of a Faun, Antique Epigraphs, The Concert.* 1/9 at 2: *Le Tombeau de Couperin, Afternoon of a Faun, Antique Epigraphs, The Concert.* 1/9 at 8: *Le Tombeau de Couperin, Piano Pieces, Agon.* 1/10 at 1: *Allegro Brillante, La Sonnambula, The Four Temperaments.* 1/10 at 7: *Les Gentilhommes, Afternoon of a Faun, Antique Epigraphs, Tchaikovsky Suite No. 3.* 1/12 at 8: *Agon, The Cage, Other Dances, Gounod Symphony.*

Ukrainian State Dance Company

MARK HELLINGER THEATER—1/12–24. Tickets, $22.50–$42.50 evenings; $17.50–$37.50 matinees. Pavel Virsky's company of 120 dancers and musicians. Program includes U.S. premieres of *The Carpathians* and *My Russia.* 237 W. 51st St. (246-0102). 1/12 at 7:30; 1/13, 14, 15, 1/19, 20, 21, 22 at 8; 1/16, 23 at 2 and 8; 1/17, 24 at 3 and 7:30.

Alwin Nikolais//Murray Louis

JOYCE THEATER—Through 1/17. Tickets, $22. 1/4 at 7:30; 1/5, 6 at 8; 1/10 at 2 and 7:30: *Graph, Porcelain Dialogues, Junk Dances* (with guest artist Phyllis Lamhut). **Note: the 1/4 performance is a benefit for the Gay Men's Health Crisis; $100 (627-8417).** 1/7, 8, 9 at 8: *Glyphics, Odyssey, Asides* (world premiere) by Louis, *Bach Suite.* 1/12, 1/15 at 8: *Bach II, Arc en Ciel, Blank on Blank, Grab Bag.* 1/13, 14 at 8: *Pond, Stravinsky, Persons & Structures, Eruptions and Entanglements, Gallery.* 1/16 at 8, 1/17 at 2: *Glyphics, Odyssey, Asides, Bach Suite.* 1/17 at 7:30: *Imago, Aperitif, Tensile Involvement, Four Brubeck Pieces.*

Other

ANNA SOKOLOW, with her company, the Players' Project, in the world premiere of a new work, to music of Kurt Weill; also *A Short Lecture and Demonstration on the Evolution of Ragtime by Jelly Roll Morton.* 92nd Street Y, 1/4–7 at 8. $10.

ASIAN AMERICAN DANCE THEATRE—Mark Goodson Theater, N.Y.C. Department of Cultural Affairs, 2 Columbus Circle. 1/11 at 1:30. Rosewood Chamber Ensemble Woodwind Quintet at noon. Free.

BELGRADE STATE FOLK ENSEMBLE—See Music above, 1/9.

BROOKLYN COLLEGE—Double bill: **Ze'eva Cohen and Dancers,** works by Cohen: *Walkman Variations* (music: the Pointer Sisters) and *Preludes* (world premiere; music, Debussy). Also **Ohad Naharin Dance Company,** works of Naharin: *Innostress* (music: Brian Eno, David Byrne) and *Tabula Rasa* (music: Part). Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 1/9 at 8; 1/10 at 2. $8–$16.

DANCE CHANCE—New work by John Carrafa, Donald Fleming, Vicky Shick. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/6, 7, 8, 9 at 8; 1/10 at 3. $8. 1/13–17: new work by Frey Faust, Eva Karczag, Diane Madden.

LEE BRUNNER—Presented by Dance, a Divine Connection, in his inaugural performance as artist-in-residence, with dancers Christopher Gillis and Sun Ock Lee, pianist Annette Covatta, instrumentalist Paul Briggs. Christ and St. Stephen's Church, 120 W. 69th St. (787-2755). 1/12 at 8. $20.

MARTITA GOSHEN'S EARTHWORKS—*Arktikos,* with guest dancers and musicians. Cunningham Dance Studio, 55 Bethune St. (924-0077). 1/7, 8, 9 at 8:30; 1/10 at 7:30. $10.

NEUBERT BALLET COMPANY/CHILDREN'S BALLET THEATRE—"Ballet for the Young at Heart"; excerpts from *The Airport Ballet, Little Women, Little Rats of the Paris Opera,* others. Carnegie Hall Room 819, 881 Seventh Ave. (246-3166). Sun. through 1/31. $8.

OVERFOOT-JODY OBERFELDER-RIEHM DANCE COMPANY—Premiere of *Plane Perspective Phase I-IV;* other works. DIA Art Foundation, 155 Mercer St. (420-1440). 1/6, 7, 8 at 9. $8.

PAULA HUNTER & DANCERS—Solo and group works from repertory. Nikolais/Louis Choreospace, 33 E. 18th St. (924-0077). 1/8, 9, 10 at 8. $7.

SOLOMONS COMPANY/DANCE—World premiere of *Boneyard,* a collaboration by Gus Solomons Jr. with composer-musician Jalalu K. Nelson and sculptor-painter Tobi Kahn. St. Mark's Church, Second Ave. at 10th St. (924-0077). 1/7, 8, 9, 10 at 8. $8.

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

HOLIDAYS CONTINUE INTO JANUARY, to keep the wintry blues away. The annual **Three Kings' Day Parade,** 1/6, is the happy project of El Museo del Barrio. Festivities begin when paraders gather at 10 a.m. in front of the Fifth Ave. museum, at 104th St., to start off at *10:30; the route then goes east on 104th* to Third Ave., up to 116th St., west to Lexington, then to 106th St. and westward back to the museum. The Spanish community celebrates the Feast of the Epiphany in many traditional ways, the colorful parade being one of them. The visual artist Manuel Vega was chosen to rebuild the 10-feet-tall papier-mache parade figures, and other costumed artists, from the Puerto Rican Workshop, will be in the line of march, along with live camels, donkeys, and sheep, and very *much* alive musicians—Pepe Castillo y su Estampa Criolla, Pepe Martinez, El Plenero Mayor con La Union Boricua . . . Old English Twelfth Night traditions light up the annual **Boar's Head and Yule Log Festival,** 1/8, 9 at the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133). At 7:30 each night, you'll find fire-jugglers, mimes, dancers, pipers, a mummers' play, colorful processions with costumes and masks, games, carol-singers, stiltwalkers, and—we quote—the world's largest mincemeat pie. Performers include the Omega Liturgical Dance Company, the Cathedral choirs, the Bouwerie Boys Morris Dancers, members of the Cathedral Players, and the Mettawee River Company. Tickets are $10, through TicketMaster, and also at the Scriptorium, 787 Seventh Ave. at 51st St.

THE MAGNIFICENT CHRISTMAS SPECTACULAR—Radio City Music Hall's annual holiday family show, through 1/6. The Rockettes' routines (including "Parade of the Wooden Soldiers"), "A Teddy Bear's Dream," an ice rink, "It's Christmas in New York," and the every-year favorite, "Living Nativity," are part of it all. Sixth Ave. and 50th St.; tickets $24, $27 (757-3100 for information).

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Double feature: "The Space Telescope: New Eyes on the Universe," narrated by Kirk Douglas, and "Cosmic Illusions," magician Harry Blackstone Jr. narrator. Mon.–Fri. 1:30 and 3:30; Sat. 11 a.m. and 1–5 hourly; Sun. 1–5 hourly. $3.75; children 2–12, $2; seniors and students, $2.75.

CALENDAR NOTES FOR MID-JANUARY—BACA Downtown presents a weekend tribute to Martin Luther King Jr., **We Follow the Dream,** 1/8 (see Concerts, page 84) and 1/9. On Sat., at 8: Norman Riley and Underground Streets, a jazz ensemble, and writers Don Linder and Doris Jean Austin with readings from their works. At 111 Willoughby St., Brooklyn (718-596-2222). $6 . . . Psychics, tarot readers, and palmists—not to mention everybody remotely interested in the mysteries revealed by their skills—will turn out for a good-sized **Psychic Fair,** 1/10, 11–7, at the Doral Inn, Lexington Ave. and 49th St. There'll be lectures off and on during the day; two titles: "Are You in the Right Country?" and "Planning vs. Financial Security," which actually could be on the same subject. Admission: $3 . . . Wagner's **Das Rheingold** will be subject for an afternoon-and-evening program by the Wagner Society, 1/10, at the Lillie Blake School auditorium, 45 E. 81st St., the day after this first of the "Ring" operas re-enters the Metropolitan's repertory. At 7, there'll be the U.S. premiere of Herbert von Karajan's videotape *Rheingold,* with the Berlin Philharmonic, starring Stewart, Fassbaender, Schreier, Kelemen, and Altmeyer. The seminar itself starts at 1 with an introduction to the opera, continuing with lectures, a singers' roundtable, and a musical analysis. $30 for both parts of the program; seminar $20, film $10 (749-4561) . . . **Career Nights at NYU** are designed to tell those who are new in the job market or interested in changing from one field to another something of what life is like on the other side of the fence. Dates are 1/5–21, and the free programs are all at 6 p.m. in NYU venues either downtown or midtown. Sample day: 1/12, "Professional Writing," at Loeb Student Center; "Radio Management and Broadcasting," Loeb Student Center;"Entrepreneurship/Small-Business Management," 48 Cooper Square. For the program: 998-7080.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.50; under 12, $3.

TOURS

BROOKLYN HEIGHTS—A walk in this historic area, with its 19th-century townhouses and tree-lined streets. Adventure on a Shoestring (265-2663). 1/10 at 2, meet on S.E. corner of Court and Joralemon Sts., in Brooklyn. $5.

SIDEWALKS OF NEW YORK—The Jan. schedule: **Ye Olde Tavern Tour,** including McSorley's, Chumley's, the White Horse, more; 1/9, 15, 16, 23, 29, 30, 8–10 p.m. **Ghosts of New York,** a walk through haunted Greenwich Village and its legends; 1/17, noon–2. **Historic Churches,** visits to some downtown landmarks; 1/16, noon–2. **Celebrity Homes,** including the Dakota; 1/30, 31, noon–2. Each is $10 (246-3811, ext. 885).

CENTRAL PARK—"Picture This!" 1/10, a photography walk, to snap some of the park's restored bridges and arches, and learn how to overcome problems caused by cold and snow. Meet at 2, at the Dairy, 65th St. west of the Zoo. Free.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 1/9 at 9:30 a.m., a winter tree-identification walk in Crocheron Park; $2. 1/10 at 1 p.m., a winter botany search; $2. Wetland walks every Sun. at 1; $2. . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 1/9 at 10 a.m., meet at bottom of escalator, Staten Island South Ferry terminal, for a Manhattan hike that goes up through Central Park and back, and stops at "ethnic snack bars" for sustenance; $1 (718-967-0855, nights before 10). 1/9 at 11:30 a.m., meet at Pelham Pkwy. and White Plains Rd., near the Globe Theater, for a leisurely walk through the Bronx Zoo; $3.50 admission, plus $1 fee (876-6688, nights before 10.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes and city walks.

SPORTS

BASKETBALL—Knicks, Madison Square Garden (563-8300). 1/5 at 7:30: vs. Phoenix; 1/9 at 7:30: vs. Boston . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 1/6 at 7:30: vs. Denver; 1/8 at 7:30: vs. Knicks. $6–$25.

HOCKEY—Rangers, Madison Square Garden Arena (563-8300). 1/4 at 7:30: vs. St. Louis; 1/6 at 7:30: vs. Vancouver; 1/11 at 7:30: vs. Chicago; 1/13 at 7:30: vs. Detroit. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 1/5 at 8:05: vs. Minnesota; 1/14 at 8:05: vs. Quebec. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 1/4 at 7:45: vs. Los Angeles; 1/7 at 7:45: vs. Vancouver; 1/13 at 7:45: vs. Quebec. $10–$19.

STEPS—North Wind 10-Kilometer Run, 1/9 at 10 a.m.: Runners of all ages and paces are expected to compete in this 6.2-mile run, which begins and ends at 90th St. and Fifth Ave. in Central Park; sponsored by the New York Road Runners Club (860-4455). $12; NYRRC members, $9.

COLLEGE BASKETBALL—College Double Header, Madison Square Garden Arena (563-8300). 1/12 at 7: Fairleigh Dickinson vs. Iona; at 9: St. John's vs. Rutgers. $8–$15 . . . **St. John's University,** Alumni Hall, Grand Central and Utopia Pkwy., Queens (718-990-6217). 1/9 at 2: Women vs. Georgetown (free); 1/4 at 7:30: Men vs. Villanova; 1/16 at 8: Men vs. Seton Hall. $8 . . . **New York University,** 181 Mercer St., at Bleecker St. (998-2029). 1/6 at 7: Women vs. Dominican College; 1/8 at 7: Women vs. University of Rochester; 1/9 at 6: Women vs. Washington University; 1/12 at 6: Women vs. Johns Hopkins University (free); 1/7 at 7:30: Men vs. City College of New York; 1/9 at 4: Men vs. Washington University; $2 students, $5 non-students . . . **Columbia University,** Levien Gymnasium, 119th St. and Broadway (280-2546). 1/12 at 2: Women vs. Smith College (free); 1/5 at 7:30: Men vs. Lehigh; 1/9 at 2: Men vs. U.S.M.M.A.; 1/15 at 7:30: Men vs. Harvard. $3; $4.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 1/9, Paumonok Hdcp.

CHILDREN

THE BIG APPLE CIRCUS—See acts from around the world including trapeze artists, acrobats, aerialists, jugglers, clowns, and elephants in this annual circus that runs though 1/10; this year's theme is The Mysterious East. 1/9 and 1/10 at 12:30 and 4; 1/7 and 1/8 at 7:30. Trump Tent, Damrosch Park at Lincoln Center, between the Metropolitan Opera House and State Theater. (391-0767). $10–$35 (reserve).

THE SECRET OF THE CARDBOARD ROCKET—Take a tour of the planets with two young children and their make-believe rocket. 1/9 at noon. American Museum of Natural History, Hayden Planetarium, C.P.W. at 81st St. (769-5919). $2; adults, $3.75.

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Musical Treats,* a Lolli-Pops concert that introduces children to the musical wonderland of toys and games. 1/9 at 10:15 a.m. and 11:30 a.m. Bruno Walter Auditorium, Lincoln Center Performing Arts Library, Amsterdam Ave. at W. 65th St. (704-0840). $20.

GULLIVER'S TRAVELS—Jonathan Swift's classic story told to the music of George Philipp Telemann, and played on 18th-century instruments. 1/9 at 10 a.m. and noon. The Vineyard, 309 E. 26th St. (683-0696). $6.

MIRANDA'S WORLD—A futuristic musical comedy for the whole family. 1/10 at 3. Hartley House Theatre, 413 W. 46th St. at Ninth Ave. (666-1716). $7; students, $6 (reserve).

ERIC NAGLER—This famous jug-band player will present two concerts using spoons, combs, keys, and washtubs. 1/9 at 2. Packer Collegiate Institute, 160 Joralemon St., Brooklyn Hts. (718-522-5349). $8; also, 1/10 at 3. 92nd St. Y, Buttenwieser Hall, 1395 Lexington Ave. (996-1100). $8.

TEDDY ROOSEVELT—A musical about one of America's most colorful presidents. 1/9 and 1/10 at 12:30. Theatreworks/U.S.A., Promenade Theatre, Broadway at 76th St. (677-5959). $9; $12.

ISHANGI AFRICAN DANCERS—Men, women, and children in traditional costumes express their culture through dances, instruments, and songs. 1/10 at 1 and 3. Third Street Music School Settlement, 235 E. 11th St. (777-3240). $2.50; adults, $5.

CARNIVAL OF ANIMALS—A fantasy program with music, marionettes, and hand-crafted puppets. Every Sun. in Jan. at 1 and 3; also 1/18 at 1 and 3. The Puppetworks Theatre, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

A LITTLE MOON CHRISTMAS—A new Christmas musical about a traveling troupe that makes wishes come true. 1/9 and 1/10 at 1:30 and 4; evening performance 1/8 at 7:30. Stage Arts, 120 W. 28th St. (627-1732). $5; adults, $5.50.

PUPPET SHOW—*Animal Crackers,* a variety show of puppets presented by American Puppet Productions. 1/9 and 1/10 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3.

STORY HOUR—Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Every Sun. at 11 a.m. Free.

SPECIAL EXHIBITS—Carnival of Toys—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, a festive array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.-Sat., 10 a.m.-5; Sun. and holidays, 1-5. Free with admission: $1; adults, $3 . . . **Children's Art**—An exhibition of drawings by children who have visited Wave Hill. Every Sat. and Sun., 1-4:30, through 2/1. Wave Hill Learning Center, West 249th St. and Independence Ave., Bronx (549-2055). Free with admission. $1; adults, $2.

LONG RUNNERS—Mostly Magic: Magicians Bob Markwood and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 1/10 at 1 and 2:30: *Cinderella;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 1/10; at 1:30: *Wilbur the Christmas Mouse;* at 3: *Santa Claus and the Magic Bell.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Papageno Puppet Theatre:** *Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. at the West Side YMCA, 5 W. 63rd St. (874-3297). $4 (reserve).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 1/9, 1-2:30: "Bird Masks"—Create a colorful paper mask of your favorite bird. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 1/9, 1:30-3: "A Winter's Tale"—Listen to stories told by a visitor from the past. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 1/7 at 4: "Story Hour," for children ages 7-12 at the **Aguilar** branch, 174 E. 110th St. (534-2930) . . . 1/8 at 4: "Mime Workshop," presented by Rafael Risemberg at the **Fort Washington** branch, 535 W. 179th St. (927-3533) . . . 1/9 at 2:30: "Once Upon a Fantasy," a participatory musical-storytelling experience at the **Lincoln Center** branch, Heckscher Oval, 111 Amsterdam Ave. (870-1630) . . . 1/11 at 4: "The Singing Sword Hero," a program of ancient Chinese legends at the **Chatham Square** branch, 33 E. Broadway (964-6598); also presented 1/13 at 4 at the **Hamilton Grange** branch, 503 W. 145th St. (926-2147) . . . 1/12 at 3:30: "The Town Mouse and the Country Mouse," a puppet show for ages 3-7 at the **Webster** branch, 1465 York Ave. (288-5049) . . . 1/12 at 4: "The Turtle's Magic Song," a shadow puppet show based on Brazilian folktales at the **Tompkins Square** branch, 331 E. 10th St. (228-4747) . . . 1/12 at 4: "A Pocketful of Stories," a song and story program at the **Yorkville** branch, 222 E. 79th St. (744-5824) . . . 1/13 at 3:30: "The Magic of Hope," a magic show presented by John Hope at the **Epiphany** branch, 228 E. 23rd St. (679-2645). Please note: All programs are subject to change or cancellation.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). Special program: 1/9 at 10:30 a.m. and 2 and 1/10 at 1: "Bridge It"—Design, construct, and determine the safety of your own bridge model; for ages 10 and up. Call for registration fee and reservations. Current Exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory and its application; "Structures," a look at how natural forces support all kinds of structures. Regular Hours: Wed.-Sun., 10 a.m.-5. Admission: Adults, $2.50; children, $1.50.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.-6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center.; films, Sat. at 10:30 a.m. and 2, Uris Auditorium; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30-3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 1/4 at 3:15: "Coconut Connection"; 1/7 at 2: "Storytime"; at 3: "Collection Connection"; 1/8 at 12:30: The animated film *Dumbo,* captioned for the hearing impaired; at 2: "Storytime"; at 3:15: "Science Experiment"; 1/9 at 1:30 and 3: "Silly Tilly's Marionettes"; 1/11 at 3: "Amazing Feats"; also, "Doctor Dimension and the Rulers of the Universe," a children's exhibit; children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Daily exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds from other cultures of the world. Musical instruments, sounds from nature, and noisy objects are examined. "Under Your Feet": Children explore geology, crystals, minerals, and soil with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how bodies work. Hours: Mon., and Wed.-Fri., 2-5; Sat., Sun., and 10 a.m.-5. Donation.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6-12 . . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.-5, daily. Closed, Tues. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 1/8, 7-9: "Friday Night Free Fun"—Enjoy a lively ensemble featuring Pepe Santano; 1/9 at 2: "Stone Soup"—Participants work together to create a hearty soup and view a film based on the book *Stone Soup.* $2 (per person); 1/10: "Storytelling Program"—Hear traditional tales by Marcia Lane. Through October: "Tales in Tall Trees," a hands-on interactive exhibit about story-making located in the first floor gallery; listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. The major exhibit stations include "Peek-In-Tree," "Leaf-By-Leaf Tree," "Puppet Tree," "Four Seasons Reading Room," "Beasts Tree," "Story-Go-Round Tree," "Me Tree," and many more. "Storytelling," every Sat. at 11:30 a.m. Main Gallery: "Building Buildings." Wed.-Fri. 1-4, Sat.-Sun., 11 a.m.-5. $2.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"-Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.-4:45. Adults, $3.75; children, 2-12, $1.50 (under 2 free); senior citizens free, Mon.-Fri. after 2 (except holidays).

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BLUE NOTE—131 W. 3rd St. (475-8592). Through 1/10: Grover Washington Jr. 1/11: Mark Morganelli and the Jazz Forum All Stars. "After Hours ..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 1/7: "Word For Word" An Evening of Prose and Poetry with Jim Carroll, Richard Hell, and Richard Price. 1/9: The John Cale Band; The Silos. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 1/9: Singer-pianist Freddy Cole sings Gladys Shelley. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 1/10: Panama Francis All Stars. 1/11: Cedrick Brooks Quintet. 1/12–17: Harry "Sweets" Edison with Ray Bryant Trio. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 1/14: Comedy with Tim "Andre" Davis, Gladys Simon, Amy Foster, Martin Martin Frisco, Robert Schuman and Lissa Watson. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 1/6 at 9 and 11: Tom McKinley Group featuring Richard Stoltzman with Marc Johnson, and Joey Baron. 1/7–10: Kenny Burrell Jazz Guitar Band. 1/11: Les Paul Trio. Shows Mon.–Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 1/6, 7: Lynn Bernstein. 1/8–10: Dom Salvador with Bill Moring. 1/12–14: Hal Schaefer. **Upstairs:** 1/8 at 8: Debbie D; Lyn Parisi at 10; followed by Comedy at 11:30. 1/9 at 8: Jim Dawson; followed by Cabaret with David Peaston, Rita Jackson and comedians at 10 and 11:30. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). Wed.–Sat. from 10–3 a.m.: Kitt and Mike Moran Trio. Sun., 10–3 a.m.: Singer-pianist Marty Phillips with Tony Falanga on bass. Mon., 10–3 a.m.: Stan Edwards Trio. Tue., 10–3 a.m.: Chuck Wayne Trio. Mon.–Fri., 5:45–9:45: Singer-pianist Brooks Kerr. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 1/6: Carol Britto Duo. 1/7: John Pizzarelli, Jr. with Gary Haase and Bob Paterson. 1/8: Roy Meriwether Trio. 1/9: Ken Peplowski Trio. 1/11: Dick Hyman. 1/12: Joe Derise Duo. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 1/9: Pianist Junior Mance with Marty Rivera on bass. 1/10, 11, Pianist Harry Connick Jr. 1/12–16: Pianist Don Friedman with Harvie Swartz on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 1/6: Samm Bennett, George Lewis and Tom Cora; Nickolas Collins plus Shaking Ray Levis. 1/7: Clifford Jordan Quartet. 1/8: Pianosaurus. 1/9: Ben Vaughn Combo. 1/10: Tom Varner, Bobby Previte, and Mike Richmond; Shock Exchange. 1/11: Rashied Ali. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/9: Walt Levinsky and the Great American Swing Band. Shows Tue.–Sat. at 9:30 and 11:30. 1/12–30: "The Hot Club Of France" featuring Frank Vignola, Bob Mastro, Jimmy George, Don Keiling and Murray Wall with singer Michele Bautier. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Bob Kindred, Samulano Trio with Corky D. Mon.: Howie Wyeth barrelhouse piano. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 1/6: Benny and the Bashers. 1/7: Jimi J and the X-ray. 1/8: Robert Ross Band. 1/9: An American Band. 1/10: Sweetones. 1/11: Catch-22. 1/12: Drugstore Cowboys. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 1/10, 12–17: McCoy Tyner. 1/11: Gil Evans' Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 1/8, 9: Ruth Brown. Shows Tue. and Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 1/6: Ruskin Germino; Douglasses; Dick Destiny and the Highway Kings. 1/7: Lone Cowboys; Binky Phillips. 1/8, 9: Otis Blackwell and the Surreal McCoys; Doc Pomus. 1/10: The Ned Sublette Band; Marc Berger. 1/11: Derwyn Frost and others. 1/12: Yelling Beat. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Tue.–Fri. at 8, Sat. at 4 and 7, Sun. at 3 and 6: *Sing Hallelujah!* featuring Curtis Blake, Rose Clyburn, Patricia Ann Everson, Ann Nesby and Clarence Snow. **Top of the Gate:** Every Fri. at 9: Political Comedy Series. **Terrace:** Through 1/17: Sy Johnson Duo, Tue.–Sun. from 10–2 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 1/10: Richard Davis with Ricky Ford, Cecil Bridgewater, Sir Roland Hanna, and Freddie Waits. 1/12–17: The Don Cherry Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. Through 1/9: Pianist John Campell and Michael Moore on bass. 1/10: Guitarist Gene Bertoncini with Michael Moore on bass. 1/11–16: Pianist John Hicks with Bob Cranshaw on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 1/8: Tail Gators. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 1/10: Comedian Dennis Miller. 1/11: John Waters. 1/14: Jackie "the Jokeman" Martling. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 1/10: Comedians Rick Marotta, John Joseph, Adrianne Tolch, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 1/6: Magician Imam and singer Pamela Smith. 1/7: Magician Torkova and comedian Terry Day. 1/8, 9: Magician Peter Maloney and comedian Jack Young. 1/12: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 1/10: Barry Weintraub, Steve Hytner, Wayne Federman, and Robert Ross. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 2/13: Michelle Celli/Wayne Sabella Quartet, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Informal and friendly club/restaurant with dancing nightly from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano and singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.,Fri, Sat. at 6:30: Blossom Dearie. 1/6–9, 12–16 at 9: Singer-actress Helen Schneider. 1/7–9, 14–16 at 11: Judith Cohen. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 1/6 at 8: Pete Churches; *Ain't Missin' Dinner,* revue at 10. 1/7–9 at 8: JQ and the Bandits. 1/7 at 10: Karen Simpson. 1/8, 9 at 10: Weekend Comedy. **No credit cards.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Jimmy Butts on bass and Dayton Selby, Wed. and Thu. from 8:30–1 a.m. **Panache Encore!** (489-6357). 1/6 at 8:30: Sally Millice. 1/7 at 8:30: Sidney Myer At Home. 1/8 at 8:30: Deborah Vogel. 1/9 at 8:30: Lynn Zeff; Renee Simon at 11:30. 1/10 at 5: Sally Millice; Laura Loftus and Ron Nimmo at 8. 1/12 at 8:30: Flairy Tales. **AE, DC, MC, V.**

IBIS—151 E. 50th St. (753-3429). Exotic room (upstairs at Café Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10. **AE, CB, DC.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 1/6: Susan Barofsky. 1/7: Julienne Marie Scanlon with pianist Wes McAfee. 1/8: Jimmy Webb. 1/9: Yvonne Constant. 1/10: Barbara Lea. 1/11: Richard Rodney Bennett. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 2/13: Margaret Whiting sings *Like Someone in Love,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 3/27: Jazz-pianist George Shearing, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Ed Pone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.––Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through January: Pianist Robert Silverman with Sue Williams on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS–SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Through 6/4: Singer/pianist Chris Barrett returns with *Sentimental Journey,* two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). **Peacock Alley:** Singer-pianist Rich Siegel Tue.–Thu. 5–9, Fri.-Sat. 6–10; Tina DeVaron takes over Tue.–Thu. 9–1 a.m., Fri.–Sat. 10–2 a.m. Diana Rogers plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Singer-pianist Kathi Tarrant, Tue.–Sat. from 5:30–9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.–Mon. 5:30–9:30, followed by Nancy Marano till 1:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.––Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 1/10 at 8:30: Bill Daugherty and Robin Field. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Joe Derise, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing old favorites every Tue.–Sat. from 8. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring Al Mantis/Art Abrams Duo, Wed.–Sat. from 8:30. **AE, CB, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant with a new piano room. Pianist Clint Hayes plays Wed. and Thu. from 10–1 a.m.; Billy Bubkin takes over Fri. and Sat. from 10–1 a.m.; Howard Lawrence Tue. and Wed. from 5:30–7:30, and Bob Kaye Thu. and Fri. 5:30–7:30, Tue. 10–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAFE AMERICANO—105 Hudson St. at Franklin St. (219-8802). Casual. Italian. Spcls: rigatoni alla vodka, scaloppine with Black Forest mushrooms, shrimps with cognac and mushrooms. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Private parties for 60–125. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 7:30 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–5. Br Sat.–Sun. 8 a.m.–5. D Sun.–Mon. 6–midnight, Tue.–Sat. 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** ***No credit cards.***

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. *Concourse café and barroom. Dining Room:* L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

OCEAN REEF GRILL—11 Fulton St., in the Fulton Market Bldg., (608-7400). Casual. Regional American seafood. spcls: char-grilled and pan-blackened seafood. Res. sug. Open for L & D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 800. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken, grilled swordfish steak with avocado salsa. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE, CB,DC,MC,V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. Private parties for 200–300. **(M)** **AE, CB, DC, MC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Casual. American. Spcls: pan roasted spicy moulard duck, smoked game stew, lobster glazed with orange butter. Res. sug. D Tue.–Sat. 6–11:30, Sun.to 9. Br Sun. noon–3. Pianist Tue.–Sat. from 8 p.m. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, roast veal, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45-3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CAPITO—21 W. 17th St. (645-2160). Casual. Italian. Spcls: capizza, fettuccine salsiccia, veal melanzana. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 20. Closed Sun. **(I-M)** **No credit cards.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11.

Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

MOGHUL ROOM—401 Seventh Ave., at 33rd St., in the N.Y. Penta Hotal. (947-2010). Dress opt. Indian. Spcls: lamb curry, malai kabab, tandoori shrimp. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St. (355-2695; -2956). Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). *Jacket required. French. Spcls: canard à* l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 6–2 a.m. Ent. nightly. **(I)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, *Sichuan style jumbo shrimp, crispy whole fish.* Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TA-KE OF JAPAN—1049 Second Ave., at 55th St. (888-2256). Dress opt. Japanese. Spcls: ta-ke special, sushi and sashimi combination, seafood sukiyaki. Res. nec. L daily 11:30–2:45. D daily 5–11. **(I–M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, *crispy shrimp with walnuts,* veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion (308-2280). Dress opt. Italian. Spcls: tagliatelle al salmone, nodino alla salvia, gamberoni alla Tonino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 1 a.m. Dancing Fri.–Sat. 9–1 a.m. Closed Sun.**(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St. (586-0088). Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRAND SEA PALACE—346 W 46th St. (265-8133). Casual. Thai/seafood. Spcls: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Mon.–Fri. 11:45–3:30. D daily 4:30–midnight. Pianist Danny Apolinar Wed.–Sun. from 9–1 a.m. **(M)** **AE.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon-Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res.

sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. Closed from 1/1. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: prime rib, veal chop, lobster tail. Res. sug. L daily noon–3:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3, Sat. noon–4. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Jacket required. Country French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

THE LOWELL—28 E. 63rd St. (838-1400). **Pembroke Room:** Casual. Continental. Spcls: warm chicken salad, linguini with shrimps and vegetables, medaillons of veal with morels. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. Tea daily 4–7. Private parties for 50. **(M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MARMARIS—1131 Lexington Ave., bet. 78th and 79th Sts. (439-9890). Dress opt. Turkish. spcls: mixed grill assortment of shish kebab, kofte kebab, and lamb chops; broiled whole red snapper. Res. sug. L Mon.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pre-theatre D 5–7. **(M)** **AE, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MILAN—1647 Second Ave., bet. 85th–86th Sts. (628-7409). Dress opt. French/Oriental. Spcls: warm lobster salad awith sesame seed oil and arugula, Dover sole filet with oyster and caviar, rack of lamb grilled with five Chinese spices. Res. sug. D Mon.–Sat. 5:30–10:30. Closed Sun. **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poëlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

PATZO'S—2330 Broadway, at 85th St. (496-9240). Casual. Italian/American. Spcls: individual pizzas, grilled breast of chicken with basil garlic cream, grilled salmon steak with Dijon hollandaise sauce. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–midnight. Br Sat.–Sun. 11:30–5. Private parties for 100. **(I-M)** **AE, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3. D Tue.–Sun. 5–11. Ent. Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No. res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

RADIO HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Jan. 6

3:00/WNCN—Susato: Suite for Brass; **Bach:** *Canons.*

4:00/WNCN—Corelli: Cto. Grosso in F, Op. 6, No. 2; **Goldmark:** *Springtime:* Ov.

4:04/WQXR-AM/FM—Janacek: *Suite:* Op. 3; **Bach:** Partita No. 5 in G; **Mendelssohn:** *A Midsummer Night's Dream:* Ov.

5:00/WNCN—Bonporti: Cto. a Quattro in E, Op. 11, No. 9; **Tchaikovsky:** *March slav:* Op. 31.

6:00/WNCN—Liszt: *Hungarian Rhapsody:* No. 2 in C-Sharp; **Bach:** Partita for Harpsichord No. 1 in B-Flat.

8:00/WNCN—Bach: Cto. for Flute, Violin and Harpsichord in a; **Schumann:** 5 Pieces in Folk Style for Cello and Piano, Op. 102.

8:05/WQXR-AM/FM—Mozart: *Thamos, King of Egypt:* "Incidental Music."

9:00/WNCN—Dvorak: Cto. for Cello No. 2 in b, Op. 104.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Jan. 7

3:00/WNCN—Delius: Sonata for Cello; **D. Scarlatti:** Sonata for Harpsichord in D.

4:00/WNCN—Tartini: Sonata for Violin and Continuo in A, "Pastorale"; **Vivaldi:** *Four Seasons:* "Summer."

4:04/WQXR-AM/FM—Bizet: *Carmen:* "Suite No. 1"; **Beethoven:** *7 Variations on aTheme From Mozart's The Magic Flute.*

5:00/WNCN—Handel: Sonata for Flute and Continuo in a; **Mozart:** Sym. No. 16 in C.

6:00/WNCN—Barber: Adagio for Strings, Op. 11; **Mozart:** Divertimento No. 14 in B-Flat.

7:00/WQXR-AM/FM—"Marine Midland Chamber Music Festival." Features Veri and Jamanis, duo-pianists.

8:05/WQXR-AM/FM—Schubert: Sym. No. 3 in D; **Gliere:** Horn Cto. in B-Flat.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Cynthia Raim, piano. Songs by Hugo Wolf and Fernando J. Obradors.

WNYC—Mozart: Clarinet Trio; **Schumann:** Marchenbilder for Viola and Piano, Op. 113; **Mozart:** Piano Qt. No. 1 in g.

Fri., Jan. 8

3:00/WNCN—Mozart: Divertimento in F; **Grainger:** *Three Dance Tunes.*

4:00/WNCN—Bach: Cto. for Harpsichord No. 5 in f; **Schubert:** *Scherzi.*

4:04/WQXR-AM/FM—Vaughan Williams: Norfolk Rhapsody No. 1 in e; **Boccherini:** Quartettino in G, Op. 44, No. 2; **Stravinsky:** *Scherzo Fantastique.*

5:00/WNCN—A. Marcello: Cto. for Oboe in c; **Chopin:** Etudes, Op. 25, Nos. 5–8.

6:00/WNCN—Handel: Cto. Grosso in F, Op. 3, No. 4; **Paganini:** Centone di Sonata No. 1 in E.

8:00/WNCN—Beethoven: Variations on *Se vuol ballare* in F; **Stravinsky:** *Four Norwegian Moods.*

WNYC—"The 1987 Bayreuth Festival."

8:05/WQXR-AM/FM—"Symphony Hall." **Mozart:** Violin Cto. No. 4 in D; **Poulenc:** Organ Cto.

9:00/WNCN—Schubert: Piano Trio No. 1 in B-Flat; **Mozart:** Flute Qt. No. 4 in A.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra.

Sat., Jan. 9

10:00 a.m./WNCN—Haydn: Qt. in B-Flat, Op. 76, No. 4; **Handel:** Trio Sonata in E.

10:04 a.m./WQXR-AM/FM—Beethoven: Piano Sonata No. 23 in f, "Appassionata"; **Barber:** *Nocturne.*

11:00 a.m./WNCN—Beethoven: Sonata for Violin and Piano No. 1 in D; **Haydn:** Cto. for Horn No. 2 in D.

11:04 a.m./WQXR-AM/FM—Berlioz: *The Corsair:* Ov.; **Mozart:** Sym. No. 29 in A;

12:00/WNCN—Tchaikovsky: *1812 Overture:* Op. 49; **Handel:** Air with variations in B-Flat.

12:05/WQXR-AM/FM—Bach: Suite No. 4 in D; **Bloch:** Schelomo.

1:00/WNCN—Verdi: *Aida:* Ov.; **Mendelssohn:** Cto. for Violin in e, Op. 64.

2:00/WNCN—Griffes: *The White Peacock;* **Stravinsky:** *Divertimento.*

WQXR-AM/FM—"The Metropolitan Opera Broadcast." Manuel Rosenthal, conductor. **Strauss:** *Die Fledermaus.*

3:00/WNYC——Messiaen: *Turangalila.*

4:00/WNYC——Rachmaninoff: *Etudes-Tableux:* Op. 39; **Rimsky-Korsakov:** *Scheherazade.*

5:00/WNCN—Parry: *Lady Radnor's Suite;* **Falla:** *Vida Breve:* "Interlude and Dance No. 1"; **Ravel:** *Daphnis et Chloé:* Suite No. 2.

5:04/WQXR-AM/FM—Albinoni: Sonata di Concerto in D for Solo Trumpet and Strings; **Chopin:** *Nocturne:* No. 5 in F-Sharp, Op. 15, No. 2.

5:15/WNCN—Chopin: Piano Cto. No. 1; **Diamond:** *Rounds for Orch.*

6:00/WNCN—Beethoven: *Variations on a Theme From Handel's Judas Maccabeus in G;* **Handel:** *Water Music:* "Air" and "Hornpipe."

6:04/WQXR-AM/FM—Mozart: Divertimento in B-Flat; **Kodaly:** *Hary Janos:* Suite.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi. **Ives:** *Three Places in New England;* **Shostakovich:** Sym. No. 1; **Brahms:** Sym. No. 2 in D, Op. 73.

9:00/WNCN—"Saturday Night Opera." **Bizet:** *Carmen* (Ricciarelli, Baltsa, Carreras, Berlin Philharmonic/Karajan).

Sun., Jan. 10

10:00 a.m./WNCN—"Classic Guitar." **Paganini:** Grand Sonata for Guitar and Violin in A, Op. 38; **Paganini:** Centone di Sonata No. 4 in E; **Albéniz:** *Cantos de España:* Op. 232.

WNYC—Ibert: *Divertissement;* **Milhaud:** *La Creation du Monde;* **Martinu:** *Five Madrigal Stanzas.*

11:00 a.m./WNCN—Haydn: Qt. in C, Op. 50, No. 2; **Beethoven:** Sonata for Piano No. 14 in C-Sharp, Op. 27, No. 2, "Moonlight."

12:00/WNCN—Hoffmeister: Cto. for Viola in D; **Gershwin:** *Rhapsody in Blue*; **B. Marcello:** Cto. Grosso for Harpsichord and Strings in F, Op. 1, No. 4.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; Murray Perahia, pianist. **Bartók:** *Two Portraits:* No. 5; **Schumann:** Cto. for Piano in a, Op. 54; **Tchaikovsky:** Sym. No. 5 in e, Op. 64.

WNYC—Chausson: Sym. in B-Flat; **Enesco:** *Seven Songs of Clement Marot.*

1:04/WQXR-AM/FM—Bach: Cto. for Violin and Oboe; **Mahler:** Sym. No. 1 in D.

3:00/WNCN—Mozart: Divertimento in B-Flat; **Catalani:** *Lorelei:* "Dance of the Water Nymphs"; **Schubert:** *Rosamunde:* Op. 26.

3:04/WQXR-AM/FM—The New York Philharmonic. Andrew Davis, conductor; pianist Emanuel Ax. **Haydn:** Sym. No. 104 in D, "London"; **Mozart:** Piano Cto. in E-Flat; **Beethoven:** Sym. No. 5 in c, Op. 67.

4:00/WNCN—Brahms: Sonata for Violin and Piano No. 2 in A, Op. 100; **Haydn:** Sym. No. 8 in G, "Evening."

5:00/WNCN—Liszt: Cto. for Piano No. 2 in A; **Sibelius:** *Pan and Echo:* Op. 53.

6:00/WNCN—Bach: *Brandenburg Cto:* No. 5 in D; **Arban:** *Fantasie Brillante.*

8:00/WNCN—Saint-Saëns: *Carnival of the Animals:* "Swan"; **Busoni:** *Doktor Faustus:* "Sarabande and Cortege."

8:05/WQXR-AM/FM—Metropolitan Opera House. **Rossini:** *L'Italiana in Algeri* (Horne, Palacio, Hamey/Scimone).

9:00/WNCN—Schumann: Humoreske in B-Flat, Op. 20, No. 1b; **Handel:** Trio Sonata in b, Op. 20.

Mon., Jan. 11

3:00/WNCN—Boieldieu: Cto. for Harp in C; **Bach:** Partita for Violin Solo in d; **Wagner:** *Gotterdammerung:* "Siegfried's Funeral Music."

4:00/WNCN—Albicastro: Cto. a Quattro in B-Flat, Op. 7, No. 6; **Schubert:** *Rosamunde:* Op. 26.

WNYC—Dvorak: *Cypresses.*

4:04/WQXR-AM/FM—Liszt: *Hungarian Rhapsodie:* No. 4 in D; **Chopin:** *Mazurkas:* Op. 33; **Praetorius:** *Terpsichore:* Dances 13–15.

5:00/WNCN—Albinoni: Cto. for Oboe in C, Op. 9, No. 5; **Smetana:** *Ma Vlast.*

6:00/WNCN—Paganini: *Moto Perpetuo:* Op. 11; **Aguado:** Introduction and Rondo, Op. 2, No. 3.

8:00/WNYC—"The Salzburg Festival." **L. Mozart:** Sym. in F; **Gluck:** Flute Cto. in G; **Mozart:** March in D; **Mozart:** Serenade in D.

8:05/WQXR-AM/FM—Mozart: Piano Cto. No. 20 in d; **Elgar:** *Froissart:* Ov.

9:00/WNCN—Brahms: Clarinet Qt. in b, Op. 115; **Bononcini:** Divertimento da Camera in F.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Charles Dutoit, conductor; violinist Malcolm Lowe. **Wagner:** *The Flying Dutchman:* Ov.; **Brahms:** Double Cto. in a, Op. 102; **Stravinsky:** *Petrushka.*

Tue., Jan. 12

3:00/WNCN—Paganini: Centone di Sonata, No. 2 in G; **Bach:** Toccata, Adagio, and Fugue in C.

4:00/WNCN—Vieuxtemps: Cto. for Violin No. 5 in a, Op. 37; **Telemann:** Sonata for Bassoon and Continuo in f.

WNYC—Blitzstein: *Airborne Sym.;* **Etler:** Cto. for Brass Qt., String Orch. and Percussion.

4:04/WQXR-AM/FM—Bach: Sym. for Double Orch. in E-Flat, **Op. 18, No. 1; Brahms:** *Intermezzi:* Op. 119; **Crussell:** *Introduction, Theme, and Air an a Swedish Air.*

5:00/WNCN—Mussorgsky: *Night on Bald Mountain*; **Various:** Elizabethan Consort Music.

6:00/WNCN—C.P.E. Bach: Sym. in e; **Liszt:** *Transcendental Etude:* No. 11 in D-Flat.

8:00/WNCN—"WNCN Live." Guitarist Eduardo Fernandez.

WNYC—"Morton Feldman Birthday Tribute."

8:05/WQXR-AM/FM—Schubert: *Rosamunde:* Incidental Music.

9:00/WNCN—Borodin: Qt. No. 2 in D; **Stravinsky:** *Scherzo Fantastique.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

COMPILED BY TONY COOK

Weekdays, January 6–8 and 11–12

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WWOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *French in Action*
M Fri.: **Movie:** *That Night in Rio*
Tue.: **Movie:** *True Grit*
S Wed.: **Movie:** *Shipwreck!*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Bravestarr*
13 *New Jersey News* (except Mon.)
Mon.: *Innovation*
H Fri.: *The Red Balloon*
Tue.: *The Blunders Show*
M Wed.: **Movie:** *The Gospel According to Vic*
Thu.: **Movie:** *Out of Africa*
S Tue.: **Movie:** *Platypus Cove*

6:35 a.m.
H Mon.: *Survival Series*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 Wed.–Fri.: *Defenders of the Earth*
Mon., Tue.: *Silverhawks*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Transformers*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *The Blunders Show*
Thu.: *Clay Feet*
Fri., Tue.: *Seabert*
M Mon.: **Movie:** *Mission Hill*
S Thu.: *Faerie Tale Theatre: Rip Van Winkle*
Mon.: *Getting Even*

7:30 a.m.
5 Wed.–Fri.: *He-Man*
Mon., Tue.: *Bugs and Porky*
9 *Jetsons*
11 *Jem*
21 *Mister Rogers*
H *Fraggle Rock*
M Fri.: **Movie:** *Pat and Mike*
S Fri.: *The Wombles and Their Magical Machines*

8:00 a.m.
5 Wed.–Fri.: *Thundercats*
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Movers and Shakers*
Thu.: **Movie:** *The Gift of Life*
Fri.: **Movie:** *Rainbow Brite and the Star Stealer*
Mon.: **Movie:** *Desert Bloom*
Tue.: **Movie:** *Miracles*
M Wed.: **Movie:** *Sweet Liberty*
Tue.: **Movie:** *The Shoes of the Fisherman*
S Wed.: **Movie:** *Garbo Talks*
Fri.: **Movie:** *Cloud Waltzing*
Mon.: **Movie:** *Brighton Beach Memoirs*
Tue.: **Movie:** *The Golden Child*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Mon.: **Movie:** *The Hasty Heart*
S Thu.: *Marvin Hamlisch*

9:00 a.m.
2 *The Judge*
4 *Wil Shriner Show*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Mork & Mindy*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Fri.: **Movie:** *Indiana Jones and the Temple of Doom*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Carol Burnett*
11 *F-Troop*
31 *Body Electric*
H Wed.: **Movie:** *The Chosen*
Thu.: **Movie:** *The Turning Point*
Fri.: **Movie:** *You Light Up My Life*
Tue.: **Movie:** *Little Shop of Horrors*
M Thu.: **Movie:** *Above and Beyond*

10:00 a.m.
2 *Blackout*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Rhoda* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Mon.: *Kids on Kids*
M Wed.: **Movie:** *A Raisin in the Sun*
S Wed.: **Movie:** *Seven Brides for Seven Brothers*
Thu.: **Movie:** *The Shoes of the Fisherman*
Fri.: **Movie:** *The Red Badge of Courage*
Mon.: **Movie:** *Battle Circus*
Tue.: **Movie:** *All the Brothers Were Valiant*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Eight Is Enough*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
H Mon.: **Movie:** *Head Office*
M Mon.: **Movie:** *Hellcats of the Navy*
Tue.: **Movie:** *Summer of '42*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Charlie's Angels*
7 *Who's the Boss?*
9 *People Are Talking*
31 Wed.: *Wildside*
Thu.: *Hello Jerusalem*
Fri.: *Young Storytellers in Russia*
Mon.: *Make Prayers to the Raven*
Tue.: *Body Pulse*
H Fri.: *America Undercover:* "Murder or Mercy"
M Fri.: **Movie:** *Here Comes Mr. Jordan*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Mr. Belvedere*
11 *Best Talk in Town*
31 Wed.: *Circle of Plenty*
Thu.: *Adam Smith*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Wed.: **Movie:** *The Best of Times*
Thu.: **Movie:** *The Owl and the Pussycat*
Tue.: **Movie:** *Bye Bye Birdie*
M Thu.: **Movie:** *All the King's Men*
Mon.: **Movie:** *Garbo Talks*
S Fri.: **Movie:** *Howard the Duck*

12 NOON
2 News
4 *Super Password*
5 *Kojak*
7 *Ryan's Hope*
9 News
11 *Odd Couple*
31 *The New Literacy* (except Wed., Mon.)
Wed.: *America's Black Forum*
Mon.: *Eastenders Movie*
H Fri.: **Movie:** *Saving Grace*
Mon.: *America Undercover:* "Murder or Mercy"
M Mon.: **Movie:** *The Wings of Eagles*
S Wed.: **Movie:** *Just the Way You Are*
Tue.: **Movie:** *Red Dawn*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
11 Wed.: **Movie:** *The Duchess and the Dirtwater Fox* (1976). Goldie Hawn.
Thu.: **Movie:** *Flatbed Annie and Sweetie Pie*
Fri.: **Movie:** *A Guide for the Married Woman* (1978). Cybill Shepherd.
Mon.: **Movie:** *All the Kind Strangers* (1974). Stacy Keach.
Tue.: **Movie:** *The Trial of Billy Jack* (1974). Part I of II. Tom Laughlin.
31 *Focus on Society* (except Wed., Mon.)
Wed.: *European Journal*
M Wed.: **Movie:** *Running Out*
Fri.: **Movie:** *Sunday Dinner for a Soldier*
Tue.: **Movie:** *Tingler*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Agatha Christie's Miss Marple*
Thu.: *Upstairs, Downstairs*
Fri.: *The Write Course*
Tue.: *Masterpiece Theatre: Sorrel and Son*
H Mon.: **Movie:** *Your Place, or Mine?*
S Thu.: **Movie:** *King Kong Lives*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
H Wed.: **Movie:** *Desert Bloom*
Thu.: **Movie:** *Bad Medicine*
Tue.: **Movie:** *You Light Up My Life*
M Thu.: **Movie:** *Jake Speed*
S Fri.: **Movie:** *The Amorous Adventures of Moll Flanders*
Mon.: **Movie:** *Just the Way You Are*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Madeleine Cooks*
Thu.: *Candidates '88*
Fri.: *Ahmisa: Non-Violence*
Tue.: *Inside Television*
H Fri.: **Movie:** *Bye Bye Birdie*
M Fri.: **Movie:** *The Tiger Makes Out*
Mon.: *Crazy About the Movies:* "Growing Up in the Movies"
Tue.: **Movie:** *Just Between Friends*
S Wed.: **Movie:** *Brighton Beach Memoirs*
Tue.: **Movie:** *King Kong Lives*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *The Smurfs*
13 *French Chef*
31 Wed.: *Creative Living*
Fri., Mon.: *This Old House*
M Wed.: **Movie:** *Mission Hill*
Mon.: **Movie:** *The Aviator*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Spiral Zone*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Mon.: **Movie:** *The Best of Times*
Tue.: **Movie:** *Saving Grace*
S Thu.: *Tom Petty and the Heartbreakers*

3:30
5 *Flintstones*
11 *Ghostbusters*
13 *Mister Rogers*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Wed.: **Movie:** *Cat Ballou*
Thu.: **Movie:** *Poltergeist II: The Other Side*
M Thu.: *Comedy Experiment*
S Mon.: *The Dream and the Triumph*

4:00
2 *Superior Court* (except Tue.)
Tue.: *Schoolbreak*
4 *Donahue*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *Afterschool Special*
9 *Barnaby Jones*
11 *G.I. Joe*
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
21 *Sesame Street*
H Fri.: *Sometimes I Don't Love My Mother*
M Wed.: **Movie:** *Indiana Jones and the Temple of Doom*
Thu.: **Movie:** *80 Steps to Jonah*
Fri.: **Movie:** *Summer of '42*
Tue.: **Movie:** *Author! Author!*
S Wed.: **Movie:** *Getting Even*

Thu.: *Faerie Tale Theatre: Rip Van Winkle* (cc)
Fri.: **Movie:** *Broken Promise*
Mon.: **Movie:** *The Gnomes' Great Adventure*
Tue.: *Gadgets, Gimmicks, and Games*

4:30
2 *People's Court* (except Tue.)

5 *Ducktales*
11 *Tom and Jerry*
31 *3-2-1 Contact*
M Mon.: **Movie:** *Address Unknown*
S **Movie:** *Platypus*

5:00
2 4 7 News

5 *Different Strokes*
9 *T.J. Hooker*
11 *Fall Guy*
13 *3-2-1 Contact*
21 *Sesame Street*
31 Wed.: *Agenda for a Small Planet*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Thu.: **Movie:** *Clay Feet*
Fri.: **Movie:** *Howard the Duck*
Mon.: *Survival Series*
Tue.: *Sometimes I Don't Love My Mother*
S Wed.: *Race for 1*
Thu.: *The Special Magic of Herself the Elf*

5:30
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Wed.: *First Offender*
Thu.: **Movie:** *Three Amigos!*
S Thu.: *Witch's Sister*
Mon.: *The Special Magic of Herself the Elf*

5:45
31 *News From City Hall*

Weeknights, January 6–8 and 11–12

WED., JAN. 6

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Rockschool*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
M **Movie:** *Lucas*
S **Movie:** *Garbo Talks*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
H **Movie:** *Miracles*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 **Basketball:** Knicks vs. Boston
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Nakuru." A lake in Kenya where more than a million flamingos feed.

8:00
2 *Oldest Rookie*
4 *Highway to Heaven*
5 **Movie:** *Rio Lobo* (1970). John Wayne.
7 *Perfect Strangers*
11 *Hill Street Blues*
21 *The Infinite Voyage*
31 *Young Storytellers in Russia*
H **Movie:** *The Best of Times*
M **Movie:** *Over the Top*
N **Movie:** *A Wedding*
S *Brothers*

8:30
7 *Head of the Class*
13 *Metroline:* "Talking Trash." An examination of New York City's garbage crisis.
S *It's Garry Shandling's Show*

9:00
2 **Special:** *The Equalizer*
4 *A Year in the Life*
7 *Hooperman*
11 **Movie:** *Killer in the Family* (1983). Robert Mitchum.
13 *The Infinite Voyage:* "The Unexplored Earth"
21 *The Price.* The return of this critically-acclaimed British psychological thriller about the wife of a prosperous businessman who is kidnapped and held for ransom.
31 *Inside Television:* "TV Held Hostage." Examines how television is affected by U.S. involvement in political situations throughout the world.
S **Movie:** *Silver Bullet*

9:30
7 *Slap Maxwell*
M **Movie:** *Let's Get Harry*

10:00
4 *St. Elsewhere*
5 9 News
7 *Dynasty*
13 *The Politics of food.* Explores the premise that famine is the result of inept political forces.
31 *Kwitny Report*
H *1st and Ten*
N **Movie:** *Floating Weeds*

10:30
31 *Ahimsa: Non-violence*
H **Movie:** *The Tender Age*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
31 *Video Music Box*
S **Movie:** *Felicity*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*
M **Movie:** *Indiana Jones and the Temple of Doom*

12 MIDNIGHT
7 **Movie:** *Nine Hours to Rama* (1963). Horst Bucholz.
9 *Entertainment Tonight*
11 *Star Trek*
13 *Inside Television*
21 *Long Island Report*

12:15 a.m.
H **Movie:** *Under Fire*
N **Movie:** *Salt of the Earth*
S *Comedy Spotlight*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Nova*

12:40 a.m.
2 **Movie:** *I Married Wyatt Earp* (1983). Marie Osmond.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:20 a.m.
S **Movie:** *Ordinary People*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
M **Movie:** *Eyes of a Stranger*

2:00 a.m.
2 News
4 To be announced
5 **Movie:** *The Shuttered Room* (1966). Gig Young.
9 *Home Shopping*
11 *Twilight Zone*

2:25 a.m.
H *Bruce Willis*

2:30 a.m.
4 *Getting in Touch*
7 News
11 *Twilight Zone*
13 *Profiles of Nature*

3:00 a.m.
4 *Matchmaker*
7 **Movie:** *Trouble Comes to Town* (1972). Lloyd Bridges.
11 **Movie:** *Charlie Chan in Dangerous Money*
13 *Nature*
M **Movie:** *Jo Jo Dancer, Your Life Is Calling*

3:25 a.m.
H **Movie:** *The Missionary*

3:30 a.m.
4 *New Record Guide*
S **Movie:** *The Postman Always Rings Twice*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:10 a.m.
5 *I Love Lucy*

4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*
13 *Mystery!: Agatha Christie's Miss Marple*

4:40 a.m.
M **Movie:** *Screen Test*

4:55 a.m.
H **Movie:** *Power*

5:00 a.m.
4 *New Wilderness*
11 *One Step Beyond*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *One-on-One*

5:35 a.m.
S **Movie:** *Just the Way You Are*

THU., JAN. 7

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Adrian Mole*
21 *Great Chefs of New Orleans*
31 Italian programming (concludes at 8)
M *Roy Orbison*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
M **Movie:** *Author! Author!*
S *Marvin Hamlisch*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Lands Above the Clouds." Travels to the Andes Mountains of South America.
H **Movie:** *Head Office*

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *Bandolero* (1968). Dean Martin.
7 *Sledge Hammer!*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America*
31 *Dark Shadows*
N **Movie:** *Chloe in the Afternoon*
S **Movie:** *Macaroni*

8:30
4 *A Different World*
7 *The Charmings*
9 *Entertainment Tonight*
13 *Currents:* "The Disposable Society"
21 *This Old House*
31 *Dark Shadows*

9:00
2 *Simon & Simon*
4 *Cheers*
7 **Movie:** *The Sting II* (1983)
9 *Morton Downey Show*
11 *Carson's 20th Anniversary Special*
13 *Louis Rukeyser's 1988 Money Guide.* A look at what's ahead for this country politically, socially, and economically in 1988.
21 31 *Mystery!: Agatha Christie's Miss Marple*
H **Movie:** *Bad Medicine*
M **Movie:** *Apocalypse Now*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 *Beaubourg Behemoth.* Explores the controversial Pompidou Centre in Paris.
21 *Nanny*
31 *Masterpiece Theatre: Sorrel and Son*
N **Movie:** *Three Godfathers*
S **Movie:** *King Kong Lives*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *Video Music Box*
H *Inside the NFL*

11:30
2 *Night Heat*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick*

11:35
M *Roy Orbison*

12 MIDNIGHT
7 **Movie:** *Who Will Save Our Children?* (1978). Shirley Jones.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *Into the Homeland*
N **Movie:** *The Quiet Earth*
S **Movie:** *Red Dawn*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Newport Jazz '87.* Performances by Nancy Wilson, Branford Marsalis, Kenny G., and more.

12:35 a.m.
M **Movie:** *Hour of the Assassin*

12:40 a.m.
2 **Movie:** *The Zany Adventures of Robin Hood* (1982). George Segal.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Governor Cuomo's State of the State Address*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 7 News
4 To be announced
5 **Movie:** *Big Bad Mama* (1974). Angie Dickinson.
9 *Home Shopping*
11 *Twilight Zone*
H **Movie:** *48 HRS.*
S **Movie:** *American Ninja*

2:10 a.m.
M **Movie:** *The Holcroft Covenant*

2:30 a.m.
4 *Getting in Touch*
7 **Movie:** *Cancel My Reservation* (1972). Bob Hope.
11 *Twilight Zone*
13 *Profiles of Nature*

3:00 a.m.
4 *Matchmaker*
11 *Lifestyles of the Rich and Famous*
13 *The Infinite Voyage*

3:30 a.m.
4 *New Record Guide*

3:40 a.m.
H *Comedy Hour*
S **Movie:** *The Color of Money*

3:57 a.m.
5 *I Love Lucy*

4:00 a.m.
4 *Ben Casey*
11 **Movie:** *Charlie Chan and the Chinese Ring*
13 *Innovation*

4:05 a.m.
M **Movie:** *Deja Vu*

4:30 a.m.
7 *The Avengers*
13 *Costa Rica*

4:40 a.m.
H **Movie:** *Three Amigos!*

5:00 a.m.
4 *New Wilderness*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Currents*

5:45 a.m.
S **Movie:** *Macaroni*

FRI., JAN. 8

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
M **Movie:** *The Wings of Eagles*
S **Movie:** *Cloud Waltzing*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*

11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 **Hockey:** Rangers vs. Washington (concludes at 10:30, approx.)
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

7:45
S *Comedy Club Network*

8:00
2 *Beauty and the Beast*
4 *Rags to Riches* (tentative)
5 **Movie:** *The Out of Towners* (1970). Jack Lemmon.
7 *Full House*
11 *Hill Street Blues*
21 *Nature:* "Land of the Kiwi." Travels to New Zealand for a look at some of the strangest creatures on earth.
31 *Washington Week in Review*
H **Movie:** *Opposing Force*
M **Movie:** *Indiana Jones and the Temple of Doom*
N **Movie:** *Salvador*
S **Movie:** *Howard the Duck*

8:30
7 *I Married Dora*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Mr. Belvedere*
11 **Movie:** *The Shootist* (1976). John Wayne.
13 *Great Performances:* "Toscanini." A profile of the legendary conductor, including home movies, vintage recordings, and clips from his performances with the NBC Symphony Orchestra.
21 *Mysteries of Peru:* "Canals"

9:30
7 *Pursuit of Happiness*

10:00
2 *Falcon Crest*
4 *Private Eye*
5 News
7 *20/20*
21 *Pride of Place: Building the American Dream:* "The Garden and the Grid." The great American cities and how they have been surveyed.
31 *The Story of English*
H **Movie:** *Missing in Action*
M **Movie:** *Serpico*
S *It's Garry Shandling's Show*

10:15
N **Movie:** *The Tenant*

10:30
9 News
13 *Frances Steloff: Memoirs of a Bookseller.* An in-depth look at the person who founded the renowned Gotham Book Mart.
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Republican Presidential Candidates Debate*
21 *Wall $treet Week*
31 **Premiere:** *Eastenders Movie.* A continuing drama about life in the gritty London neighborhood of Albert Square; hosted by Tracey Ullman.
S *Super Dave*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*
S **Movie:** *Death Wish 3*

11:45
H *1st and Ten*

12 MIDNIGHT
7 **Movie:** *People That Time Forgot* (1977). Patrick Wayne.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*

12:15 a.m.
H **Movie:** *Wisdom*
M **Movie:** *The Secrets of Love—Three Rakish Tales*

12:30 a.m.
2 **Movie:** *Night Stalker* (1975). Darren McGavin.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 **Movie:** *Big Brown Eyes* (1936). Joan Bennett, Cary Grant.
N **Movie:** *Daughters of Darkness*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *Monty Python*
S **Movie:** *Light Blast*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:40 a.m.
M **Movie:** *Nightforce*

1:45 a.m.
2 *Win, Lose, or Draw*
7 News

2:00 a.m.
5 **Movie:** *Catastrophe* (1977). William Conrad.
9 **Movie:** *Command Decision* (1949). Clark Gable.
11 *Twilight Zone*

2:10 a.m.
H *Inside the NFL*

2:15 a.m.
2 *Win, Lose, or Draw*
7 **Movie:** *The Male Animal* (1942). Henry Fonda.

2:30 a.m.
4 News
11 *Twilight Zone*
13 *Profiles of Nature*

2:35 a.m.
S **Movie:** *Bullies*

2:45 a.m.
2 **Movie:** *Cage Without a Key* (1975). Susan Dey.

3:00 a.m.
4 *Getting in Touch*
11 **Movie:** *Charlie Chan and the Feathered Serpent*
13 **Movie:** *Svengali* (1931). John Barrymore, Marian Marsh.

3:05 a.m.
M *Comedy Experiment*

3:10 a.m.
H **Movie:** *The Zero Boys*

3:30 a.m.
4 *Matchmaker*

3:40 a.m.
M **Movie:** *Indiana Jones and the Temple of Doom*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
9 **Movie:** *The Homecoming* (1948). Clark Gable.

4:15 a.m.
7 **Movie:** *Silver Queen* (1942). George Brent.
13 **Movie:** *Gabriel Over the White House* (1933). Walter Huston.
S **Movie:** *Broken Promise*

4:30 a.m.
4 *New Wilderness*
11 *Twilight Zone*

4:45 a.m.
H *America Undercover:* "Murder or Mercy"

4:55 a.m.
2 *Newsmakers*

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*

5:30 a.m.
5 *New Monkees*
11 News

MON., JAN. 11

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *PCP: It's Not for Me.* The dangers of PCP hosted by basketball stars Reggie Williams and Patrick Ewing.
21 *Victory Garden*
31 Italian programming (concludes at 8)
H *Rainbow Brite and the Star Stealer*
M **Movie:** *Young Man With a Horn*
S *Getting Even*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
S *Faerie Tale Theatre: Rip Van Winkle*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Terrible Journey." Ernest Shakelton's route to Antarctica is traced.
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *Dreamscape* (1984). Dennis Quaid.
7 *MacGyver*
9 *Digital Discovery Special*
11 *Hill Street Blues*
21 *Making of a Continent*
31 *Dark Shadows*
H *World Figure Skating Champions Salute Dorothy Hamill*
M **Movie:** *Over the Top*
N **Movie:** *Ginger and Fred*
S **Movie:** *Witness*

8:30
2 *Frank's Place*
4 *Valerie's Family*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *Freedom Fighter* (1987). Tony Danza. Powerful story about an American G.I., stationed at Berlin in 1961, who helps East Germans escape over the Berlin Wall.
7 **Movie:** *Evil in Clear River*
9 *Morton Downey Show*
11 **Movie:** *Cross Creek* (1983). Mary Steenburgen.
13 *Conserving America: The Wetlands.* People trying to preserve marshes, swamps, and lakes.
21 *Phenomenal World:* "River of Life." An intimate view of the circulatory system.
31 *All the World's a Stage:* "The Blind Masters." Examines the world of Isben, the father of modern theatre, and his influence on Strindberg and Shaw.
H **Movie:** *Under Fire*

9:30
2 *Designing Women*
M *Roy Orbison*

10:00
2 *Wise Guy*
5 9 News
13 *Drug-Free Kids: A Parent's Guide*
21 *There Were Times, Dear.* Superb drama that depicts the effects of Alzheimer's disease on a family; stars Len Cariou and Shirley Jones.
31 *There's Something Wrong in Paradise*
S **Movie:** *Maximum Overdrive*

10:15
N **Movie:** *A Place of Weeping*

10:30
M **Movie:** *Red Dawn*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*

11:30
4 *Best of Carson*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics*
31 *Video Music Box*
H **Movie:** *Wisdom*

11:35
2 *Hunter*

11:45
S **Movie:** *Compromising Positions*

12 MIDNIGHT
7 **Movie:** *Winchester 73* (1967). John Saxon.
9 *Entertainment Tonight*
11 *Star Trek*
13 *Mystery!: Agatha Christie's Miss Marple*
21 *Long Island Report*
N **Movie:** *Parting Glances*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Mysteries of Peru*
M **Movie:** *Gorky Park*

12:45 a.m.
2 **Movie:** *Somewhere Tomorrow* (1984)

1:00 a.m.
5 *Weight Control*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:25 a.m.
H **Movie:** *House of the Rising Sun*
S *Comedy Spotlight*

1:30 a.m.
4 11 News
5 *Health and Tennis*
13 *MacNeil/Lehrer*

2:00 a.m.
4 To be announced
5 **Movie:** *The Canterville Ghost* (1944). Charles Laughton.
7 News
9 *Home Shopping*
11 *Twilight Zone*

2:05 a.m.
2 News

2:25 a.m.
S **Movie:** *Felicity*

2:30 a.m.
4 *Getting in Touch*
7 **Movie:** *Smoke Signal* (1955). Dana Andrews.
11 *Twilight Zone*
13 *Profiles of Nature*

2:40 a.m.
M **Movie:** *Dream Lover*

2:55 a.m.
H **Movie:** *Head Office*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Thank You, Mr. Moto* (1937). Peter Lorre.
13 *Who Lives, Who Dies?*

3:30 a.m.
4 *New Record Guide*

3:45 a.m.
S **Movie:** *Ordinary People*

4:00 a.m.
4 *Ben Casey*
5 *I Love Lucy*
13 *Innovation*

4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*
13 *Masterpiece Theatre*
H **Movie:** *The Best of Times*
M **Movie:** *Play It Again, Sam*

5:00 a.m.
4 *New Wilderness*
11 *Twilight Zone*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *American Interests*

5:50 a.m.
S *The Dream and the Triumph*

TUE., JAN. 12

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Growing a Business:* "The Broader Vision"
31 Italian programming (concludes at 8)
H **Movie:** *The Chosen*
M **Movie:** *Guess Who's Coming to Dinner?*
S **Movie:** *The Golden Child*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Cat Out of the Bag." Features an African rehabilitation farm for cheetahs.

8:00
2 **Special:** *Steve Martin: Comedy Is Not Pretty*
4 *Matlock*
5 **Movie:** *Fantastic Voyage* (1966). Raquel Welch.
7 *Who's the Boss?*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nova*
31 *Dark Shadows*
H **Movie:** *Little Shop of Horrors*
M **Movie:** *True Grit*
N **Movie:** *Two English Girls*
S **Movie:** *Red Dawn*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation:* "Something to Grow On." Long-term medical consequences of synthetic growth hormones.
31 *Eastenders*

9:00
2 *Jake and the Fatman*
4 *Hunter*
7 *Moonlighting*
9 *Morton Downey Show*

11 **Movie:** *Don't Look Back* (1981). Louis Gosset Jr.
13 *Nova*
21 *Sword of Islam.* Documentary which takes a look at two of the most feared groups of the Islamic Revolution: The Hizbollah in Lebanon and the Jihad in Egypt.
31 *Doctor Who Special:* "Sylvester McCoy"

10:00
2 *Cagney & Lacey*
4 *Crime Story*
5 9 News
7 *Thirtysomething*
13 *Frontline:* "Apartheid." South Africa's white and black leaders discuss the future of their country.
21 *How Far Home: Veterans After Vietnam.* Award–winning film that presents an inspiring portrait of the postwar-life of the Vietnam veteran.
H **Movie:** *Into the Homeland*
M **Movie:** *They Only Kill Their Masters*
S **Movie:** *American Ninja*

10:30
N **Movie:** *Gun Crazy*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 **Special:** *Governor's State Address*
13 *Intercom:* "Mandela"
21 *Are You Being Served?*
31 *Video Music Box*

11:30
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *To the Manor Born*

11:35
2 *Diamonds*

11:40
M **Movie:** *Let's Get Harry*

11:45
S **Movie:** *King Kong Lives*

12 MIDNIGHT
7 **Movie:** *Boom* (1968)
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*
H **Movie:** *Opposing Force*
N **Movie:** *Chisum*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Making of a Continent*

12:45 a.m.
2 **Movie:** *Sentimental Journey* (1984)

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Governor Kean's State Address*

1:25 a.m.
M **Movie:** *Serpico*

1:30 a.m.
4 11 News
5 *Get Smart*

1:40 a.m.
H **Movie:** *Trouble in Mind*
S **Movie:** *At Last, at Last*

2:00 a.m.
4 To be announced
5 **Movie:** *David Copperfield* (1935). Freddie Bartholomew, W.C. Fields.
9 *Home Shopping Overnight*
11 *Twilight Zone*
13 *MacNeil/Lehrer*

2:05 a.m.
2 7 News

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*

2:35 a.m.
7 **Movie:** *The Maverick Queen* (1955). Barbara Stanwyck.

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Mr. Moto in Danger Island* (1939)
13 *Discover*

3:20 a.m.
S **Movie:** *The Postman Always Rings Twice*

3:30 a.m.
4 *New Record Guide*

3:35 a.m.
H **Movie:** *Missing in Action*

3:40 a.m.
M **Movie:** *The Hand* (cc)

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*
13 *Upstairs Downstairs*

5:00 a.m.
4 *New Wilderness*
11 *Twilight Zone*

5:20 a.m.
H **Movie:** *The Missionary*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Tony Brown's Journal*
S *Gadgets, Gimmicks, and Games*

Weekend, January 9–10

SAT., JAN. 9

6:00 a.m.
4 *Joy of Gardening*
5 *Look at Me Now*
7 *Wildlife Adventure*
9 News
11 *Christian Science*
13 *Exercise With Billie*
H **Movie:** *Cocoon*
M **Movie:** *Saint Joan*
S **Movie:** *Haunted Honeymoon*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
13 *New Jersey News*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
11 *Tom and Jerry*
13 *Frontline:* "Apartheid"

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Heathcliff*
S **Movie:** *All the Brothers Were Valiant*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Weight Control*
7 *Care Bears Family*
11 *Heathcliff*
13 *Adam Smith*
21 *Sesame Street*
H **Movie:** *Sinbad and the Eye of the Tiger*
M **Movie:** *The Slugger's Wife*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Little Clowns of Happytown*
11 *F-Troop*
13 *Currents*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Hee Haw*
13 *Washington Week*
21 *Discover*

9:30 a.m.
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*
S **Movie:** *The Fixer*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Little Wizards*
9 *Fan Club*
11 *Soul Train*
13 *Firing Line*
21 *Mysteries of Peru*
31 *Body Electric*
H *Inside the NFL*
M **Movie:** *Legend*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
9 *America's Top Ten*
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *What's Happening?*
7 *Flintstone Kids*
9 Wrestling
11 *Solid Gold*
13 *Tony Brown's Journal*
21 *Victory Garden*
31 *Video Music Box*
H **Movie:** *Little Shop of Horrors*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
5 *Too Close for Comfort*
7 *Bugs Bunny*
13 *Open Mind:* "Women and Love." Discussion of female attitudes towards love and sex.
21 *Jane Brody's Kitchen*
M *Roy Orbison*

12 NOON
2 *Saturday Afternoon Special.* Tentative schedule consisting of *NFL Today, NFC Divisional Playoff Football Game,* and *NCAA Basketball Game* or **Movie:** To be announced (concludes at 7, approx.)
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-ups*
9 *New American Bandstand*
11 Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *The Golden Child*

12:30
4 *NFL Live*
7 *Health Show*
21 *This Old House*
M **Movie:** *Over the Top*

1:00
4 **Football:** AFC Divisional Playoff Game
5 **Special:** *Elvis From Hawaii*
7 *Weekend Specials*
9 *Greatest American Hero*
11 **Movie:** *The Brides of Dracula* (1960). Peter Cushing.
13 **Movie:** *Nicholas Nickleby* (1947). Cedric Hardwicke.
21 *Frugal Gourmet*
31 *Inside Television*
H **Movie:** *Odd Job*

1:30
7 *World of Photography*
21 *French Chef*

2:00
7 *Greatest Sports Legends*
9 *Buck Rogers*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)
M **Movie:** *El Dorado*
S **Movie:** *The Fifth Missile*

2:30
5 **Special:** *Elvis 1968 Comeback*
7 *Great Football Test*
21 *The Art of William Alexander*
H **Movie:** *Misunderstood* (cc)

2:50
13 **Movie:** *Christmas in July* (1940). Dick Powell, Ellen Drew.

3:00
7 *Road to Calgary*
9 *Knightrider*
21 *Rod and Reel*

3:30
7 **Skiing:** World Cup
11 *At the Movies*
21 *Motorweek*

4:00
4 *NFL Live*
5 **Special:** *Elvis: One Night With You*
9 *Knightrider*
11 *Puttin' on the Hits*
13 *Motorweek*
21 *Woodwright's Shop*
31 *All About TV*
M **Movie:** *Still of the Night*

4:30
4 *Light Moments in Sports*
7 *Professional Bowlers Tour*
11 *New Gidget*
13 *Growing a Business*
21 *This Old House*
31 *Cityscope*
H **Movie:** *Hobson's Choice*
S **Movie:** *Haunted Honeymoon*

5:00
4 **Skiing:** U.S. Pro Championships
5 *Mission: Impossible*
9 *A-Team*
11 *Webster*
13 *This Old House*
21 *Degrassi Junior High*
31 *Make Prayers to the Raven*

5:30
4 *War of the Stars*
11 *Bustin' Loose*
13 *Frugal Gourmet*
21 *Doctor Who*
31 *Looking East*
M **Movie:** *The Tingler*

6:00
4 7 News
5 *What's Happening Now?*
9 *A-Team*
11 *Star Trek: The Next Generation*
13 *Nature*
31 *Images/Imagenes*
H **Movie:** *Cocoon*
S **Movie:** *Crimes of the Heart*

6:30
4 7 News
5 *Small Wonder*
31 *In Black and White*

7:00
2 News
4 *Young People's Special*
5 *Three's Company*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Discover*
31 *Computer Show*
M *Roy Orbison*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Mr. President*
7 **Special:** *U.S. Figure Skating Championships.* An exciting evening of amateur skating competition with reigning U.S. women's champion, Jill Trenary, former U.S. and world champion Debi Thomas, and current world bronze medalist, Caryn Kadavy; also, current U.S. men's champion Brian Boitano just might become the first person to execute a quadruple jump in a major competition.
9 **College Basketball:** St. John's University vs. University of Pittsburgh (concludes at 10, approx.)
11 **Movie:** *Looking for Mr. Goodbar* (1977). Diane Keaton, Richard Gere. Interesting story of a repressed young woman, who spends her evenings picking up men in bars; based on the best-selling novel by Judith Rossner; superb performance by Keaton; beautifully directed by Richard Brooks.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Little Shop of Horrors*
M **Movie:** *The Last Detail*
N **Movie:** *Knife in the Water*
S **Movie:** *The Golden Child*

8:30
4 *227*
5 *Women in Prison*
21 *Keep It in the Family*

9:00
2 *Houston Knights*
4 *Golden Girls*
5 *Beans Baxter*
13 *Mystery!: Agatha Christie's Miss Marple*
21 *To the Manor Born*
31 *Secret Agent*

9:30
4 **Special:** *Bob Hope's U.S.O. Christmas From the Persian Gulf*
5 *Second Chance*
21 *Dad's Army*

10:00
2 *West 57th*
5 9 News
7 *Hotel*
13 *Film on Film*
21 *No Place Like Home*
31 *Blake's Seven*
H *On Location*
M **Movie:** *Catch-22*
N **Movie:** *Home of the Brave*
S *Comedy Spotlight*

10:30
5 Sports
9 *Medical Journal*
11 News
21 *Butterflies*

11:00
2 4 7 News
5 *Taxi*
9 *Benny Hill*
11 **Movie:** *An Unmarried Woman* (1978). Jill Clayburgh. A woman, who thinks she has a wonderful marriage, is stunned when her husband decides to leave her; terrific performance by Clayburgh.
13 **Movie:** *The Private Life of Henry the VIII* (1933). Charles Laughton. Oscar for

Laughton as the famous British monarch; bravura performance.
21 *Monty Python*
31 *Eye on Dance*
H **Movie:** *Cobra*
S **Movie:** *Fast-Walking*

11:30
4 *Saturday Night Live*
5 **Movie:** *Boys Night Out* (1962). James Garner.
7 News
21 **Movie:** *Cheers for Miss Bishop* (1941). Martha Scott.
31 *State of the Arts*

11:45
2 *D.C. Follies*
7 **Movie:** *Skullduggery* (1970). Burt Reynolds, Susan Clark.

12 MIDNIGHT
9 *Entertainment This Week*
N **Movie:** *Cruising*

12:05 a.m.
M **Movie:** *Cyclone*

12:15 a.m.
2 *Dom Deluise Show*

12:30 a.m.
13 **Movie:** *Flamingo Road* (1949). Joan Crawford.
51 **Movie:** *Hot Target*

12:45 a.m.
2 **Movie:** *Starsky and Hutch* (1975). David Soul.

1:00 a.m.
4 *Showtime at the Apollo*
9 **Movie:** *San Francisco* (1936). Clark Gable, Spenser Tracy, Jeanette MacDonald. Classic MGM film about love and adventure in San Francisco at the turn-of-the-century; great earthquake climax; colorized version.
11 Women's Wrestling
S **Movie:** *Wisdom*

1:30 a.m.
7 **Movie:** *The Brothers O'Toole* (1972)

1:35 a.m.
M **Movie:** *Streetwalkin'*

1:45 a.m.
5 **Movie:** *Embassy* (1972). Chuck Connors.

2:00 a.m.
4 *Comedy Club*
11 News
13 **Movie:** *Humoresque* (1946). Joan Crawford.
H **Movie:** *Trouble in Mind*

2:30 a.m.
2 *Win, Lose, or Draw*
4 *Sea Hunt*
11 *Solid Gold*

2:55 a.m.
S **Movie:** *Under Fire*

3:00 a.m.
2 *D.C. Follies*
4 To be announced
9 **Movie:** *Adventure* (1946). Greer Garson.
M **Movie:** *Over the Top*

3:30 a.m.
2 News
4 *Snicker Theater*
7 **Movie:** *Title Shot* (1982). Tony Curtis.
11 **Movie:** *The Dove* (1975). Joseph Bottoms.

3:45 a.m.
5 *Weight Loss*

3:55 a.m.
H **Movie:** *Klute*

4:10 a.m.
13 **Movie:** *Mad Love* (1935). Peter Lorre, Sara Haden.

4:15 a.m.
2 **Movie:** *The Candy Snatchers* (1974). Ben Piazza.

4:35 a.m.
M **Movie:** *Still of the Night*

5:05 a.m.
S *Race for 1*

5:20 a.m.
13 *Wild America*

5:30 a.m.
4 *Music City U.S.A.*
7 *New York Views*
11 News

SUN., JAN. 10

6:00 a.m.
4 *American Ski Week*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Sesame Street*
H **Movie:** *The Goonies*
M **Movie:** *These Are the Damned*
S *Shelley Duvall's Tall Tales & Legends:* "Darlin' Clementine"

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *Hispanic Horizons*
11 *Christian Science*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*
S *Hewitt's Just Different*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
M **Movie:** *Return of the Jedi*
S **Movie:** *Shipwreck!*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Woody Woodpecker*
7 *Wildlife Adventure*
13 *Mister Rogers*
H *Seabert*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Royal Flash* (1975). Alan Bates.
11 *Heathcliff*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Indiana Jones and the Temple of Doom*

9:30 a.m.
11 *Visionaires*
21 *Reading Rainbow*

10:00 a.m.
5 *Dr. Science*
9 *The Jetsons*
11 *Captain Power*
13 *Degrassi Junior High*
21 *Tony Brown's Journal*
S **Movie:** *Marie: A True Story*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 Wrestling
9 *Bugs Bunny*
11 *National Geographic on Assignment*
13 *Rockschool*
21 *Inside Albany*
M **Movie:** *Paper Moon*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
7 *News Conference*
9 *Knightrider*
13 *Wonderworks*
21 *Washington Week In Review*
H *America Undercover:* "Disposable Heroes"

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 **Movie:** *The Golden Idol* (1954)
7 *David Brinkley*
11 **Movie:** *Broken Lance* (1954). Richard Widmark.
21 *Wall $treet Week*

12 NOON
2 *Sunday Afternoon Special.* Tentative schedule consisting of *NFL Today, NFC Divisional Playoff Football* Game, and *NCAA Basketball Game* or **Movie:** To be announced (concludes at 7, approx.)
4 *Essence*
9 **Movie:** *Wilderness Family* (1975)
13 *Washington Week*
21 *Adam Smith*
H **Movie:** *Cat Ballou*
S **Movie:** *King Solomon's Mines*

12:30
4 *NFL Live*
7 *Business World*
13 *Inside Albany*
21 *Wild America*
M *Comedy Experiment*

1:00
4 **Football:** AFC Divisional Playoff Game
5 **Movie:** *Castaway Cowboy* (1974). James Garner.
7 *Like It Is*
13 *Rukeyser's 1988 Money Guide*
21 *Nature*
M **Movie:** *Summer Stock*

2:00
7 *Ebony/Jet Showcase*
9 **Movie:** *Godzilla*
11 **Movie:** *Light at the Edge of the World* (1971). Kirk Douglas.
13 *Complete Gilbert and Sullivan*
21 *Treasure Houses of Great Britain*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Out of Step*
S **Movie:** *Kismet*

2:30
7 *New York Views*

3:00
5 **Movie:** *The Landlord* (1970). Lee Grant.
7 *The Avengers*
21 *Science Gazette*
31 *Washington Week*
H **Movie:** *The Tamarind Seed*
M **Movie:** *In the Good Old Summertime*

3:30
21 *Lap Quilting With Georgia Bonesteel*
31 *Ask Congress*

4:00
4 *NFL Live*
7 **Movie:** *Tarantulas: The Deadly Cargo* (1977)
9 *Magnum, P.I.*
11 **Movie:** *Heaven's Gate* (1980). Kris Kristofferson.
13 *Black Champions*
21 *Great Chefs of San Francisco*
31 *Tony Brown's Journal*
S **Movie:** *Cocoon*

4:30
4 *Super Chargers*
21 *Madeleine Cooks*
31 *World Chronicle*

5:00
4 *Heroes: Made in the U.S.A.*
5 **Movie:** *Charley Varrick* (1973). Walter Matthau.
9 *Best of National Geographic:* "Wild Chimpanzees"
13 *Candidates '88 With Marvin Kalb*
21 *Nova*
31 *Hello Jerusalem*
H **Movie:** *Bad Medicine*
M **Movie:** *A Streetcar Named Desire*

5:30
4 *Fight Back*
31 *European Journal*

6:00
4 7 News
9 **Movie:** *On the Waterfront* (1954). Marlon Brando, Rod Steiger, Eva Marie Saint. Superb film about New York waterfront unions and racketeers; Oscar for Brando in an unforgettable performance; supporting Oscar to Saint; don't miss this one!
11 **Movie:** *Into the Night* (1985). Jeff Goldblum.
13 *Victory Garden*
21 *Wonderworks*
31 *U.S. Nippon Newscope*
S **Movie:** *Marie*

6:15
31 *Business Nippon*

6:30
4 7 News
13 *This Old House*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 *Wonderworks*
21 *Degrassi Junior High*
31 *Japanese Theatre*
H **Movie:** *The Goonies*
M **Movie:** *Paper Moon*

7:30
21 *A House for All Seasons*

8:00
2 **Movie:** *Terrorist on Trial: The U.S. vs. Salin Ajami* (1987). Ron Leibman. Dramatic special about a captured international terrorist who is brought to the U.S. to stand trial.
4 *Family Ties*
5 *Werewolf*
7 *Spenser: For Hire*
9 **Hockey:** Rangers vs. Buffalo (concludes at 11, approx.)
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *Eastenders Movie*
N *All American High*
S **Movie:** *Apocalypse Now*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*

9:00
4 **Movie:** *Man Against the Mob* (1987). George Peppard.
5 *Tracey Ullman Show*
7 *Dolly*
11 *Star Search*
13 *Masterpiece Theatre:* "Sorrell and Son"
21 *Nature*
H **Movie:** *Indiana Jones and the Temple of Doom* (cc)
M **Movie:** *The World According to Garp*
N *I Be Done Been Was Is*

9:30
5 *Duet*

10:00
5 News
7 *Buck James*
11 *Lifestyles of the Rich and Famous*
13 *Monty Python*
21 *Mystery!: Agatha Christie's Miss Marple*
N **Movie:** *The Soft Skin*

10:30
5 Sports
13 *Executive Stress*
31 *Herman Melville: Damned in Paradise.* F. Murray Abraham hosts this documentary dealing with the life and work of author Herman Melville.

10:35
S **Movie:** *King Solomon's Mines*

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *The Next President*
13 *Surreal Eye*
21 *The Casebook of Sherlock Holmes*
H *1st and Ten*

11:30
7 News
11 *The Honeymooners*
21 *The Price*
H **Movie:** *Breaking All the Rules*
M **Movie:** *Wildcats*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 **Movie:** *The Terrorists* (1975). Sean Connery.
9 *Dallas*
11 *Star Trek*
13 *Great Performances*
N **Movie:** *Belizaire the Cajun*

12:20 a.m.
S *Tom Petty and the Heartbreakers*

12:30 a.m.
4 *Hardcastle & McCormick*
5 *Kojak*

1:00 a.m.
2 *Win, Lose, or Draw*
9 *Dallas*
11 *Odd Couple*

1:05 a.m.
H **Movie:** *The Boss' Wife*

1:20 a.m.
M *Comedy Experiment*

1:25 a.m.
S **Movie:** *Twice in a Lifetime*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *NCTV*
5 *Naked City*
11 News
13 *Frances Steloff*

1:45 a.m.
7 **Movie:** *How to Stuff a Wild Bikini*

1:50 a.m.
M **Movie:** *Wolfen*

2:00 a.m.
2 News
9 *Home Shopping*
11 *At the Movies*
13 *Beaubourg Behemoth*

2:30 a.m.
4 *Positively Black*
5 *Love Your Skin*
11 **Movie:** *The Day of the Locust* (1975). Donald Sutherland.
H **Movie:** *The Groove Tube*

3:00 a.m.
4 *First Estate*
5 *Health and Tennis*
13 *Rockschool*

3:25 a.m.
S **Movie:** *Street Walkin'*

3:30 a.m.
5 *Save the Children*

3:40 a.m.
7 **Movie:** *Desert Legion*

3:45 a.m.
H **Movie:** *Power*

3:50 a.m.
M **Movie:** *The Boys Next Door*

4:50 a.m.
S **Movie:** *Cocoon*

5:00 a.m.
11 *Twilight Zone*

5:25 a.m.
M **Movie:** *Krush Groove*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Wall $treet*

5:40 a.m.
H *America Undercover:* "Disposable Heroes"

NEW YORK
TOWN AND COUNTRY PROPERTIES

APARTMENT/HOUSE SITTING

JD 2/88 Bar Exam—Dog & house care. Manhattan/Brooklyn. Ref's. 718-875-9835.

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

COOPERATIVE/CONDO
Manhattan

36th ST Bet Park & Lexington

CO-OP STUDIOS

FR. $110,000

Low Maintenance

Robert Corroon, Jr. 212-751-4620

Offering By Prospectus Only

80's WEA (Off)—5 rms, prewar, 10' ceiling. By Owner. $315,000. 212-580-1772.

OWN YOUR OWN
CUSTOM SIZED SPACE
1000 - 2000 - 3000 - 6000 sq ft
TRIBECA COMMERCIAL CO-OP
Prices From $135,000
Real Estate Network
212-481-0030
This is not an offering.
Offering by prospectus only.

CPW Nr 100th St—1 BR, sunny, hi flr, partial pk view, beaut flrs, prewar, 24 hr drmn. *Maint $287. Asking $140,000.* Call Yuri 212-678-7827.

COOPERATIVE/CONDO
Other

Florida Rental, Fort Lauderdale
2 bedroom, 2 bath condo, ground floor, for rent yearly with option to buy.
Call Owner 718-342-7593.

Florida Rental, Del Ray Beach/Huntington Lakes—Brand new 2 BR, 2 bath condo. For rent by owner, yearly or seasonal. Unfurnished. Call 718-342-7593.

W. Palm Beach, FL—Well-run adult community. Charming, grnd flr corner, 2 BR condo, 1 1/2 bth, glass-enclosed porch. Move-in cond. Golf course, trans to shops, 24 hr security. Brkr. $45,000. 305-683-2724.

COUNTRY PROPERTY
For Sale/Rent

Upstate NY Land—From $1000/acre. Sullivan Co. land also avail. Easy terms owner. Call Marie 203-485-9159.

The Berkshires - Mill River, MA.
New home on 14 wooded acres.
1900 sq ft, 3 bdrms, 2 1/2 baths, fireplace.
Complete cust kitch w/bay window.
Exceptional craftsmanship throughout.
$380,000. **Chezar 413-528-1576.**

HOUSE
Westchester

Pelham Pelham Manor 29 MIN NYC
COLONIAL
Classic brick, slate roof , center hall marble flrd Colonial, lg liv rm, din rm, mod kitchen, break rm, lg fam/glassed rm, lndry rm, 3 spac bdrms, 2 1/2 bths, rec rm, cent air, marble flrg, new windows, absolutely pristine cond, great price, Pelham Manor. $575,000
ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

Selling A Home?
Advertise in NEW YORK's Town and Country Properties. Place your line listing on Monday and see it in print in a week. $27 per line. 2 line min.
Call Nancy Engberg
212-971-3155

TRAVEL

WILDERNESS TRIP

GREEN MOUNTAIN
WILDERNESS SURVIVAL SCHOOL

A comprehensive wilderness school where our students are taught a oneness with all living things, and skills that will be passed on to their grandchildren.

Wilderness Skills:
Mental attitude/Native Amer philosophy, shelter bldg, tool-making, water sources & purification, fire-making, food sources: both plant & animal & their preparation.

If you plan on going into the woods, plan on attending our school. Cold weather classes starting now! For information write or call. **Green Mountain Wilderness Survival School**, PO Box 125, Waitsfield, VT 05673. **802-496-5300.**

AIRLINE

JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $200 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To The Americas—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

VILLA/CONDO/APTS
The South

Key West, FL. Spectacular—2-5 BR mansion, near beach. Wk/mo. 516-283-2160

Marco Isle, FL—2BR, 2bth, on bch, pool, tennis. Jan. 2 wk min. $1400. 516-537-1961.

VILLA/CONDO/APTS
The Islands

St. Barts FWI—Lux villa, 2BR, 2bth, LR, kit, patio sundeck, jacuzzi, prime loc (Pointe Milou), fab vu, maid. Wk/mo/da. Call (save 25% comm) **Joe Ledee** for photo *& info. In US,* 011590-277429 or 277096

Runaway Bay, Jamaica—2BR, 3bth villa, cook & maid, pool, by golf course, walk beach, wheelchair access. 203-222-9625.

St. Croix—Ocean view, lux condo, 3BR, 3bth. Tennis, pool, nr golf. Ideal 2 cpl. 413-567-6207 or 809-778-7671.

St. Maarten—Luxury villa with pool, 3BR, 2 1/2 bth, panoramic view overlooking lagoon, full maid, live-in caretaker. Walk to: beach, golf, tennis, water sports & casino. Owner: 212-751-2208 or 212-873-8846.

VILLA/CONDO/APTS
Mexico

ACAPULCO OCEANFRONT GEM
5 BR, studio, pool, servants, driver & van. Very favorable rates. **607-797-5573.**

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980.

Acapulco—Lux villa, slps 10, 5BR, 6 bth, pool, maid. Ownr 212-684-3255 eve.

NEW YORK'S
Working Classifieds
212-971-3155

VILLA/CONDO/APTS
South America

Rio de Janeiro. Exceptional Penthouse
Apt. 1 block Ipanema beach. Ideal corp use. Two LR's, 3 BR, 3 bth, maid's rm. Completely furnished. Large open-air terrace, ocean view. From Feb 1, 2-wk min. $150/day (except Feb 15-20, $200/day).
212-226-2755, Wed-Sun, 12-6pm.

INNS AND LODGES
ME, VT, NH, CT, RI

Winter Revels Weekends
In Connecticut's Housatonic Valley. Just 90 min from Midtown you'll find a winter wonderland of hospitality & bargains. The 3 towns - Bethel, Danbury & Ridgefield, offer excellent wknd pkgs at country inns & hotels, superb dining...three squares to three stars, unique shops, exciting nightlife & outdoor sports galore. For a free color brochure with all the details, call the **Housatonic Valley Tourism Commission at 1-800-841-4488 (CT, 243-0546).**

RESORT
New York

GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

SKI TOUR

Best Skiing In The Northeast
Greatest winter social scene. All-inclusive adult tours. **Ski-O-Rama Tours.**
516-481-5350 718-470-0675

SKI AREAS
Middle Atlantic

NEW PALTZ, NY 1 1/2 hrs NYC
Cozy 2BR on wooded acr. Nr Lake Mohonk. (Summer: heated pool). Other facils: jacuzzi, fplc. Wknd pkg rates depend on no. of days/people. 212-722-4820.

CROSS COUNTRY
New England

Deluxe X-C Ski Wknds—Beginners welcome. Breakaway Vacations 212-722-4221.

SKI VACATIONS
Make Tracks
TO NEW YORK'S
TRAVEL SECTION
Look for **SKI TRIPS, SKI INNS & LODGES, SKI B & B'S, GETAWAYS, and CROSS COUNTRY, also SKI CLOTHING and EQUIPMENT**
Call Diane Woodstock at 212-971-3155

CAMPS

NEW YORK Magazine's *Camps* section is a monthly feature. **Special display rates effective with January 11, 1988 issue** are available at $352 per inch. For more display advertising information contact Janet Kleinman at K Q & R, 850 Second Avenue, Suite 903, NY, NY 10019 or call 212-399-9500. Special line listing rates available at $27 per line for a one-time insertion. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Minimum ad, two lines. Contact Diane Woodstock at 212-971-3155 for line listing insertions that are payable with American Express, MasterCard or Visa. All ads accepted at the discretion of the publisher.

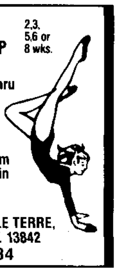
CAMP FOR BOYS

BASEBALL/BASKETBALL
SOCCER/WEIGHT LOSS
Separate boys/girls camps. Ages 8-21
In N.J. One wk. or more. June-Aug.
Phone **718-946-9827** or write:
Big League Baseball/Softball/
Basketball/Soccer Camp or
Camp Trim-Away (Weight Loss Camp)
2546-Y Cropsey Ave., Bklyn, NY 11214

CAMP FOR GIRLS

BELLE TERRE
GYMNASTIC and DANCE CAMP
for GIRLS 8 to 17 yrs.

2,3,
5,6 or
8 wks.



Expert instruction for beginners thru advanced in Gymnastics, Ballet, Jazz, Tap, Art, Tennis, Swimming, Western Horsemanship.
CHOOSE OWN PROGRAM!
OLYMPIC EQUIPMENT in large Gym
3 Dance Studios. 300 acre estate in Catskills, Pool and Lake.
Call or write: FREE BOOKLET
MRS. CONSUELO HAUS, Dir. BELLE TERRE,
BOX 184, SOUTH KORTRIGHT, N.Y. 13842
(607) 538-9434

Jeanne d'Arc

A friendly, happy camp for girls 6-17 on Adirondack lake, 230 acres, Swiss chalets. Choice: Excellent riding, tennis, swim, water-ski, canoe, sail, gymnastics, fitness trail, art, music. Tutoring 67th year. Catholic chapel. $2295. 7 wks. Video.
Mr. & Mrs. J.N. McIntyre
Box 83H, Scarsdale, NY 10583
914-472-4041

Attention Boat Advertisers:
NEW YORK'S Boat & Yacht Section is the place for your advertising. Have a fling with 1.4 million readers (average household income of $44,883). Place an ad on Monday and see it in print the following Monday. Call 212-971-3155.

CAMP FOR CO-EDS

Usdan Center
The Art of Summer.

Usdan Center is situated on 250 acres of woodland in South Huntington, Long Island. If you are 8 to 19, you can spend a memorable summer majoring in one art with an elective in another. All under the direction of the finest professionals. Select from programs in music, art, drama, dance, writing and recreation. College credit is available through New York University.

Because Usdan is a non-profit arts center, the tuition is only $695–$750. And daily transportation is available from your community.

Usdan. The place to lose yourself for a summer and find yourself for a lifetime.

Usdan Center
for the Creative and Performing Arts
Call (212) 772-6060 or (516) 724-0136
for a free brochure

USDAN CENTER IS AN AGENCY OF THE UJA-FEDERATION
The official piano of Usdan Center is the Baldwin. The center admits students of any race, color and national or ethnic origin.

Lose weight.
Or your
money back.
...AT ONE OF OUR SLEEP-AWAY CAMPS THIS SUMMER

OUR 17TH SEASON!
Weight Watchers®
CAMPS

We operate co-ed and all girls camps, coast-to-coast and in Canada, ages 10-21. Young adult division, ages 17-21. Full camp program. 2, 3, 4, 7 & 8 week sessions available. Fee includes 8-week follow-up classes in your community.

For our *FREE* 1988 Camping Kit, write: Weight Watchers Camps, Department S-111, 183 Madison Avenue, N.Y., N.Y. 10016. Specify age, sex & telephone number. Or better yet, call toll free 800-223-5600. In N.Y. State call collect (212) 889-9500. From Canada 800-251-4141. Staff applicants must write.

Operated by Specialty Camps International, Inc. Under license from Weight Watchers International Inc., Jericho, N.Y. 11753. Trademark owner.

Out of state toll-free
800-223-5600
In N.Y. call collect (212) 889-9500

"THE ONLY CAMP OF ITS KIND IN THE WORLD"
Theater
CAMP
TV · DRAMA · DANCE · VOICE
SWIM · TENNIS · RIDING · SPORTS
STAGEDOOR *Manor*
Loch Sheldrake, NY 12759 • 914-636-8578

TO PLACE
DISPLAY
ADVERTISING
IN THIS SECTION
Call 212-399-9500
Ask for Janet Kleiman

NEW ENGLAND EXPERIENCE
AT AVON OLD FARMS SCHOOL
CIRCUS • COMPUTERS
MUSIC • SPORTS • WRITING
Clark Adams, NE², 22 Addington Road, #3-N
Brookline, MA 02146 (617)232-7858
2, 4, 6, 8 WEEKS ACA ACCREDITED

NEW YORK'S
Working Classifieds
212-971-3155

GO AWAY!

...To The Best Summer Camps In Maine!
Each one of our three camps offers:
• Water Sports • Performing Arts • Athletics • Tripping

Choose among Kamp Kohut for boys (8 weeks), Camp Mataponi for girls (8 weeks), or Camp Lake Forest for boys and girls (4 weeks).

Because we are a group of three independent, family run camps, your child will benefit from the finest programs, staff and facilities available. Also, we can tailor our activities to suit your child's unique needs.

So this summer, choose the camp they'll remember all year long.
For more information call toll free **1-800-782-2283.**
Youth World Camps & Tours

450 ACRES OF LAKES AND STREAMS
CAMP SLOANE
IN THE CONNECTICUT BERKSHIRE MOUNTAINS
1 to 9 Weeks for Boys & Girls ages 7-15
Mature Staff who have been selected for their experience working with children and teens.
Positive role models.

61st Year

• WATER SPORTS • SAILING • WINDSURFING • CREW SHELLS • Swimming in Olympic-sized Pool and Lake • Performing Arts • Photography • Sports • Arts & Crafts • Hiking • Horseback Riding • Nature Study • Computers •

FOR A BROCHURE: Call (914) 747-3410 or write:
CAMP SLOANE, INC., 40 Clinton St., Pleasantville, NY 10570
CALL OR WRITE TODAY FOR YOUR FREE BROCHURE

Continued on next page.

CAMPS CAMPS

Continued from previous page.

DAY CAMP

Deerkill Day Camp **30th Year**

* Mature Professional Staff * Stressing Swimming, Tennis, Computers, Crafts

* Door-To-Door Pick-Up Manhattan & Bergen

* Owned & Directed by The Rhodes Family for 30 Years.

Call or write for 26-page brochure:
44 Wilder Rd., Suffern, NY 10901
914-354-1466

TO PLACE DISPLAY ADVERTISING IN THIS SECTION
Call 212-399-9500
Ask for Janet Kleiman

SPECIAL CAMP

SUMMIT **The Experience Of A Lifetime!**

Camp and Travel Programs for the Learning Disabled

FOR CHILDREN AND TEENS, AGES 7 AND UP -

- 8 week nationally recognized co-ed Pocono camp. Now in its 20th season. ACA accredited.

FOR OLDER TEENS AND YOUNG ADULTS -

- 1, 2, 3 and 6 week Tours of California and/or Hawaii.

The ultimate in caring, the most creative in programming, the finest in staff and facilities.

For Brochures call or write: Dept. NYM
339 N. Broadway, Upper Nyack, NY 10960
914/358-7772 or 718/268-0020
Evenings or Weekends:
Ninette & Mayer Stiskin, Camp Directors 212/206-0266
Regina & Gil Skyer, Travel Directors 718/634-7206

TRAVEL CAMP

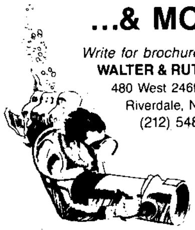
Antigua Adventure
at Curtain Bluff Hotel. W.I.
where every room overlooks the sea

- *TWO BEACHES*
- *DELIGHTFUL CARIBBEAN WEATHER*

ALL THIS...

SCUBA (CERTIFICATION), WATER SKI-ING, TENNIS (PROFESSIONAL INSTRUCTION), WINDSURFING, SAILING, PHOTOGRAPHY, VIDEO.

...& MORE.



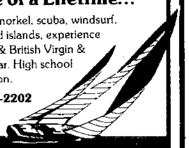
Write for brochure to:
WALTER & RUTH BUSH
480 West 246th Street
Riverdale, NY 10471
(212) 548-1184

ACA ACCREDITED CAMP

our 22nd year

The Adventure of a Lifetime...

Live aboard 46' yachts. Snorkel, scuba, windsurf, waterski, explore deserted islands, experience local cultures of the U.S. & British Virgin & Leeward Islands. 15th year. High school students. ASA Certification.



Mike Liese • (516) 754-2202
79-N Church St.
Northport, NY 11768

OUR TWENTY-THIRD YEAR

USA • CANADA • ALASKA • HAWAII • EUROPE • ISRAEL

AMERICAN TRAILS WEST

CAMPING ADVENTURES • COMBINATION TRIPS • DELUXE HOTEL TOURS
NEW USA TENNIS TOUR

Also **MINI TOURS**

- ★ TRAVEL WEEKDAYS
- ★ WEEKENDS AT HOME
- ★ HOTELS OR CAMPING

CALL OR WRITE FOR OUR FREE COLOR BROCHURES

ATW BARON

92 MIDDLE NECK ROAD • GREAT NECK NY 11021
[516] 487-2800 • [212] 524-6837 • [914] 682-7001
TOLL FREE OUTSIDE NY STATE [800] 645-6260

MAIL ORDER

New York Mail Order is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CATALOG

Madame Chung's Finest Teas
How to brew and enjoy our gourmet Chinese teas, described in 20 page catalog. Send $1, refundable on tea purchase. P.O. BOX 597871 Chicago, IL 60659.

NAME BRAND—Strollers, High Chairs Swings, car seats. At everyday low prices! Maclaren, Aprica and more! Maclaren Royalty (Blue) $161 including shipping. **Call for free catalog. 1-800-533-0134 In FLA 1-800-544-0134.**

MERCHANDISE/GIFT

Starmaker Sing-Along Machines/Tapes
For complete 16-page catalog listing over 4000 songs/7 models of machines. Send $1 BOX 2823, Huntington Station, NY 11746.

Perform Your Favorite Songs!
Background tracks on cassettes. Free catalog: Sound Marketing, Box 951-Y, Sound Beach, NY 11789

Panties: An Original Gift—Lingerie Of The Month Club. For info, 212-580-5078.

Dear Mail Order Advertisers,

NEW YORK Magazine reaches over 1.6 million readers with a median household income of $38,980. Our new Mail Order Section is a weekly feature and the place to include your products.

Books, Catalogs, Cosmetics/Fragrances,
Education, Fashion, Food, Furniture, Jewelry,
Merchandise/Gifts, Photographic Equipment.
They're all categories in the new classified section!

Ad line rates: 1-time order $40.00, 4-time order $35.00, 7-time order $30.50, 13-time order $29.00. 2-line minimum. Display rates: $400 per inch - ads increase in quarter-inch increments at prorated prices.

Place an ad on Monday and see it in print in a week!
Call NEW YORK'S Working Classifieds, ask for
Linda Bama
212-971-3155

(Source: 1986 SMRB).

Who Needs A Strictly Personals Gift Certificate? Every Single Friend.

Every week, more than 10,000 letters are received by the people who advertise in Strictly Personals - you can give your single friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate. Certificates are available from $69 (that allows for a two-line message plus a box number) and up. Use your credit card to order over the phone. Call 212-971-3155 and we'll mail the certificate straight to your friend.

ENTERTAINING

BOAT & YACHT

Lots Of Yachts—The best yachts for Christmas & special events. 212-969-0241.

Manhattan Yacht Charters
Entertain from 2 to 600 guests! Complete party services on land & sea. Corporate events, private parties, special functions.
212-772-9430

Sailing With Gourmet Kosher Cuisine—Elegant events on NY's finest yachts. Weddings, bar mitzvahs, corp. Marquis Caterers, **718-769-7010.**

SILVER SPOON CHARTERS
Corporate & private parties from 2-400.
Weddings, graduation parties & for any special event, we are the perfect choice.
212-732-9470

ENTERTAINMENT

THE HOTTEST M/F STRIPS
1-800-99A-BODI
HOTBODI-GRAMS
Hotter than ever
212-912-1705, 718-343-3535, 516-671-9457

S-T-R-I-P-P-E-R-S
Low, Affordable Rates
Free Gift **718-875-2524.**

Dynasty Comedy Magic Strip—Sexy balloons. Strip/belly. Tasteful! 212-599-7576.

Psychics—Tarot, astrology, palms, ESP, magic, hypnosis, 212-599-7576. Ages 7-70.

SNEAK ATTACK
Performing telegrams, Promotionals,
Party planning **212-420-1190.**

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Dr. Rooth Impressionist—Personalized, hilarious therapy for any party. Call for sample. 718-961-9489.

Caricatures: "The Best"—Award winner. Jon Bailis. 212-255-6470.

A Tisket A Tasket®—Ends the boredom of balloons, fruit, flowers. For unique gift baskets, try 993 2nd Ave. 212-308-4066.

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. 201-342-2121.

NY's Best From All The Rest
· STRIPPER-GRAMS ·
All Costumes
The ONLY Gift That UNWRAPS Itself!
Gorgeous Girls · Great Guys
And Belly Dancers Also
Bachelor Parties · Showers · Birthdays
Am. Exp. · Tri-State · Price & Quality
212-724-2900, 718-961-4910, 516-354-7171

Yenta-Gram®—Yenta Comediennes deliver outrageous, personalized, nagging messages, all occasions. 212-475-0566.

Giant Chocolate Chip Cookie—And Balloon Bouquets Delivered Anywhere. Balloon Saloon. 212-227-3838.

PARTY ART PRODUCTIONS
Featuring Philip Herman - Caricaturist
Zippy The TV Chimp & More
914-357-3318

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions - 516-868-1795.

Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions - 516-868-1795.

Baskets Extraordinaires®—Lavish gifts and gourmet delicacies. 212-496-9510.

Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar Mitzvah, 16's. 212-996-9859.

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407.

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195.

Patented—Instant photo, super-imposing. great promotional, mitzvah, 201-994-4113.

MANHATTAN ● BROOKLYN ● QUEENS
212-265-5252
● NASSAU COUNTY
516-273-9564
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service
For nationwide delivery information, call above number or 1-800-424-2323
- VISA
- MASTERCARD
- AM EXPRESS

CLASSACT
"A Distinctive Singing Telegram"
Framed, personalized telegram with either champagne, roses or chocolate.
Same-day service **718-482-SING.**

SERVING OVER 806 CITIES
Corporate Accounts Invited
Custom balloons, Chocolate anythings
BALLOONS-TO-YOU NATIONWIDE
(212) 466-9274 ● (516) 868-2325
1-800-441-4636 Then Dial 918
7 DAYS ● Same Day Service

Caricaturist Russel Harvey—Fast, Funny and Friendly. 212-254-8927/914-834-4079.

Theater-To-Go Pee Wee Herman, Joan Rivers, Madonna, Mayor Koch, Dr. Ruth
Murder Mysteries. 212-794-1393.

TELEBOUQUET® WORLDWIDE
Send big, beautiful bouquets of balloons, flowers, roses, fruit baskets and champagne anywhere in the USA.
24 hrs. 7 days. Same-day service.
Order toll-free: 1-800-222-SEND.

Artistic, Accurate Portraits—By Alex. Parties, Conventions. Fast. 718-596-3405.

BELLY-GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hulas, Fortune Tellers. 212-475-6363. AX/MC/VI.

$24 Bouquet Of Balloons—NY/LI. 7 days till 10PM. 718-868-1009, 516-569-3366.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

Fantasy Photo Party Favors—Perfect Mitzvah, superb ideas. 212-517-7870.

Magic!—Urban renewal for the mind, thousands laughed a lot. 212-873-1111.

The Balloon Spot—Absolute lowest prices in town! Stop in or phone, 212-724-0040. Vi/AE/MC. Same-day/free Manhattan delivery. 125 W. 72 St, NYC.

Magic Agency Inc.—Representing the best in magic. Complete entertainment packages. 212-288-9133.

JOSH SANDS'
"This Is Your Life" - Roast-A-Gram
201-679-0874 212-713-5330

Palmistry, The Tarot, Numerology—By registered psychic. 212-737-6290.

ENTERTAINMENT CONNECTION
Professional Performers For All Occasions. Music, Mimes, Magic, Face Painters, Dancers, Jugglers, Stilts, Customized Themes... **212-534-7277**

Bellygrams M/F Strip—Gorilla, bag lady, Sing, hula, Mickey Mouse. 212-371-1507.

Caricatures On T-Shirts—Face readings too! Sherry Lane, 212-675-6224.

Baskets With Style—A gift no one ever returns. The Purple Door, 212-627-4076.

PIZZAZZ YOUR AFFAIR
Exciting and creative entertainment.
Dancers, Characters, Magic,
Mime & More. **212-421-3380.**

BALLOON DECORATING
Turn your party into a class aff-AIR.
Unique designs for every occasion.
No party too small. **718-482-7464.**

Superstrippers—Good nudes travel fast. 212-794-1393.

Why Do Kids/Adults Love—Michael the Magician/Mindreader? Call 718-389-9409.

New Year Predictions—Palmistry, the Tarot. Accurate. 718-383-2407

ENTERTAINMENT/KID

Patchiddy Players—You star in a show! Face painting. Anne. 212-586-1267.

Princess Pricilla—Lady music clown! Fun! Participaton! All ages! 212-586-6300.

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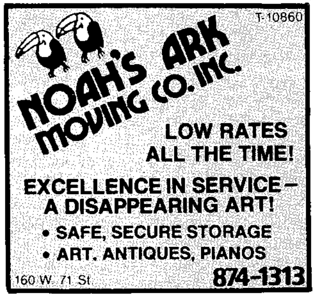
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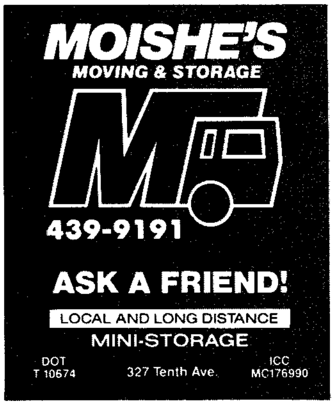
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Serious Relationship Sought—Jewish professional Manhattanite seeks Jewish professional female: non-smoker (27-34), who is bright, athletic and enjoys life's good times and understands its adversities, who appreciates a caring man, playing no games. If our values are shared, a meaningful commitment will occur: the timing is right. Phone/photo. NYM R793

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European Italian Woman—Cultured, sophisticated, sensitive, pretty, 34. Enjoys conversation, theater, opera, sports. Seeks relationship with handsome, successful, kind man. NYM R532

A Woman Exceedingly Pretty—Loves movies and a man who is witty. She's 40's and smart and most eager to start the New Year with a man who can finish this ditty. NYM R635

Secure, Attractive, Bright Brunette—Hazel eyes, late 30's, loves skiing, tennis, outdoors, enjoys theater and music. Seeks sincere, warm, intelligent man for best friend, lover and future together. Photo optional. NYM R574

Truly Very Special, Caring Man—I seek to shower you - sensual, beautiful, exceptional young woman under 32 - with warmth, affection, shared laughter, an enriched life. I am tall, handsome, confident, extremely well-established, slim, very alive. I swim, ski, cook, am artistic, in 40's, have full mane of hair. Are you smiling?...Let's create a loving home and explore the world's beaches, mountains and capitals. If a warm glow is engulfing you now, please hand-write me a note with a photo. Thanks. NYM R570

Striking Blond—Professional Jewish female. Loves Manhattan, the Oriental (Bangkok), Brazilian music, dancing, laughing. Seeks tall, handsome, caring, very bright, highly educated, ambitious Jewish male, 29-37, ready for marriage and children. Photo/note. NYM R740

Must Want Romance—Caring, laughter, commitment. Warm, truly good-looking surgeon, unusually successful, mid 30's, hopeful romantic, Jewish, great shape, into cuddling, romance, fitness. Seeks warmhearted, gorgeous lady, 32 or under, slim, to share dreams, family. Non-smoker please. Photo a must for reply. NYM T329

Dynamic Jewish Dentist—32, 5'11", affectionate, athletic, sincere, outdoorsish, cultured. Seeks tall and vivacious, non-smoking woman to share it all. Photo appreciated. NYM R681

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Widow In Fifties—Very pretty, college graduate, seeks older man. NYM R547

Beautiful, Bright, Classy, French—Woman, 30's, looking for romance and marriage with handsome, bright, substantial man. Photo, SVP. NYM R595

Tall, Handsome, Athletic—6'4", health-oriented, successful businessman, 40. Seeks exceptionally beautiful, intelligent, sensitive woman, 25-38, for loving relationship. Photo/note. NYM R603

Classy Lady - Come Out, Come Out—Wherever you are. This outgoing, successful, high-on-life, young 50's-going-on-30, tall, slim, man-for-all-seasons Manhattanite is out there looking for you. I need you! - send a note and phone number please. I am for real. Happy New Year/new beginning. NYM R367

Classical Music Lover—Vivacious, plump, pretty French woman, 50ish, seeks gentleman friend, 45-65, to share humor, conversation and concert-going, Jewish and/or European background a plus. Please send note/photo. NYM R535

Wild Irish Rose—Ultra-feminine, brunette beauty, 34, provocative figure. MA candidate. Exudes old-fashioned sweetness, humor, health. Arts lover who also enjoys sports. Seeks attractive Christian man for commitment. Note/photo, please. NYM R542

Chocoholic, Rare Bookseller—Lady, 43, lovely, fun, fit. Seeks tall, presentable, successful 40's man who thinks and reads. Westchester or NYC. NYM R543

Good-Natured, Energetic—Handsome MD, 41, pretty happy but needing you: attractive, cerebral, Modern Orthodox woman, about 30. NYM R545

Likable Research Executive—Divorced, good-looking, 51, 6'2", trim, Jewish. Gentle, warm, easy to be with, good sense of humor. Avid reader, loves animals, outdoors. Lincoln Center, quiet evenings at home. Definitely a one-woman man with serious intentions. Hopeful of a sharing, honest friendship. Returnable photo please. NYM R652

Easygoing, Creative Type—Stable, sincere male, upper east side graphic designer, 37, bright, sensitive, inventive, good-looking, bearded. Seeks special lady with brains, beauty and creative spark. Photo reciprocated. NYM R540

Tom Selleck Type—Very successful attorney, tall, diversified, athletic, seeks very attractive female, 20's, for relationship. Photo a must. NYM R557

Handsome Jewish Exec—Seeks curvy, slim beauty, mid 30's. Photo. NYM R539

New Year's Resolution—To meet a green-eyed blond beauty with brains, chutzpah, curves, new to NYC. Are you 50-60, warm, honest? Phone. NYM R722

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Shapely, Sexy, Smashing—Dark-eyed beauty, partial to beards, seeks attractive, warm Jewish man, 30-45, with great sense of humor, for warm relationship. Recent photo a must. NYM R571

NJ Asian, Petite Lady—40's, fragile, cute with long, shiny black hair, interested in meeting exceptional gentleman of high status and heritage in NJ/NY vicinity. Photo/phone obliged. NYM R575

Attractive, Smart But Not Stuffy—Blond retail exec, mid 20's, lives on left bank of Hudson - willing to board boat to visit right bank, and looking for a true friend and maybe more later. If you're a man, 25-35, possessing a great sense of humor and an ability to laugh at almost anything, send bio/photo/phone. NYM R599

Endearingly Charming Woman—Of wit, beauty and warmth. Seeks cultured, worldly man in 40's. NYM R584

Handsome Black Media Exec—Early 40's, is looking for an intelligent, lovely woman to share his interests in movies, the theater, music, sports, travel and life's deepest emotions. A photo is important, race is not. NYM R648

Loving Woman—43, tall, lovely, professional. Values intelligence, sensitivity, laughter. Seeks a male counterpart, 40's. NYM R649

Born 1951, Domestic Male Model—Garage-stored, low mileage, looking to run into a sporty female domestic or imported model, 25-32 years-of-age. Must be an eye-catcher with full power. Description and photo a must.

Aerobics Body/Ivy-League Mind—Pretty writer, 28, lots of curls, big blue eyes, slender and fit. Seeks funny guy, 28-35, who's intelligent, creative and a mensch. Photo/phone. NYM R650

A Warm Winter—With cuddles and wine. Single Jewish male, 44, 5'10", successful professional, good-looking, stable, well-built, fun-loving, loves to dance, athletic. Seeks single Jewish female with integrity, witty, for a mutually loving relationship. Be my best friend/lover/equal. My parents were married 48 years, let's try for 96. Phone/note/photo please. NYM R578

Tall, Stunning, Passionate—Intellectually stimulating, successful, sensitive, natural blond woman. Seeks intelligent, dynamic, attractive, compassionate professional man, 35-45, for meaningful relationship. Photo/phone. NYM R596

Retired Professional—45, seeks happy, savvy woman, 35-56. NYM R562

Brainy, Beautiful, Sensuous Blond—Early 40's, seeking her match in an articulate, well-educated, sophisticated, Christian, young-at-heart but adult man, 40-52. She promises you stimulating conversation, great food and a compatible companion for the opera and the ski slopes. Note/photo appreciated. NYM R597

Handsome Physician—Catholic, kind, gentle, loving, seeks pretty lady, 21-32, with similar qualities, for fun and lasting relationship. Photo, please. NYM R651

Young-Looking, Active, Slim—Jewish male executive, 47. Seeks an attractive, warm, petite blond between 28-36. Must be outgoing and independent. To enjoy all the finer things in life. Note/phone, photo will get first calls. NYM R653

Let's Celebrate Life Together!—White Jewish male, 43, attractive, dark, bearded therapist/writer. Seeks soul mate for love, marriage, children - the whole thing! Photo optional. NYM R579

Bring As A Higher Love!—A handsome PhD, trim, witty, great success, Christian, 6', 34. Seeks sincere woman for lifelong romance. Photo a must. NYM R581

Uptown Girl With Downtown Heart?—Tall, Jewish, 31, writer-turned-entrepreneur seeks match: spirited, sophisticated, sexy, sensitive woman, 25-32. Note/phone/photo. NYM R717

Attractive White Female—Early 40's, seeks successful man, 45-55. Only those interested in marriage reply. NYM R693

Handsome, Sensitive, Sensual—Fit, blue-eyed man, 30 years old. Seeks beautiful, multidimensional woman with similar qualities. Photo. NYM R590

Man Wanted:—Need a terrific partner? Here I am. Have gown, will travel. Passport up-to-date and I'm ready. Want conversation? No problem. Terrific, bright, Jewish, non-smoking female, slim, 5'6", young 49, wants a successful, intelligent man to share life's best. Note, day/evening phone. Photo, please. NYM R723

Surgeon Only Need Apply—The best and the brilliant. Quick-witted on his feet. No pensive medicine men. Wanted by gorgeous Jewish attorney, 25. Photo gladly exchanged, phone. NYM R728

Truly Amazing!—I'm still available, but hopefully not for long. 35-year-old NYC Jewish DDS (specialist), 5'11", trim, low-key, down-to-earth, optimist, jogger, likes museums etc. Seeks Jewish female, 25-31, cute-looking, slender, non-smoker, intelligent, optimist, warm personality. For romance and lasting relationship. Lawyers are great but it doesn't matter what you do. Don't be shy and send a reply. Note/photo/phone. NYM R735

Casual Exec With Flair—Cuddly, young 54, Manhattanite, seeks pretty, 30-40-year-old, romantic female non-smoker for serious relationship. Photo optional. NYM R753

Very Successful, Tall Man, 36—Seeks 6'2" plus lady for love. NYM R749

Looking For Someone Special—Intelligent, successful entrepreneur, 32, with GQ looks - athletic, musical, compassionate. Looking for bright, beautiful, sensitive woman, 5'11" plus, 24-35. Bio/photo/phone. NYM R750

Green-Eyed Beauty—Youthful, trim, refined, professional woman, 45. Are you a sophisticated, successful professional, tall, Jewish and interested in a committed relationship? Photo, please. NYM R752

Attractive Jewish Female—44, warm, sincere, seeks tall, attractive, considerate and honest, quality gentleman for friendship and commitment. NYM R606

Are You A Musician—And/or couldn't live without music (from Bach to metal)? Do you love dancing and enjoy beauty in all things? Send bio/photo. I'm an attractive female - to share long relationship with athletic, active man, 32-50. POB 4447, NYC 10185-0038

Young Man—40, looking for a blond-haired woman, age 35-40, for sharing and fun times. Please send reply with phone number to POB 337, Times Plaza Sta, Bklyn, NY 11217

Pretty, Demure, Successful—32, seeks 40 plus, loving man. Box 20667, NYC 10023.

I Know You're Out There!—If you are 25-29, attractive, easygoing, athletic and want to share life, love and laughs with someone special, then this pretty, 25, 5'4", slender Jewish female is looking for you! Note/photo/phone. NYM R613

Funny, Intellectual, Very Pretty—Slim and sexy, 29, Jewish female. Enjoys working and working out. Seeks match. Prefers 30-37-year-old Jewish doctor. Must be sweet and great-looking like me. Send details. NYM R625

Tall, Athletic, Fun—27, MD, seeks bright, beautiful, energetic Jewish female, 21-28. Note/photo. NYM R642

ANNOUNCEMENT

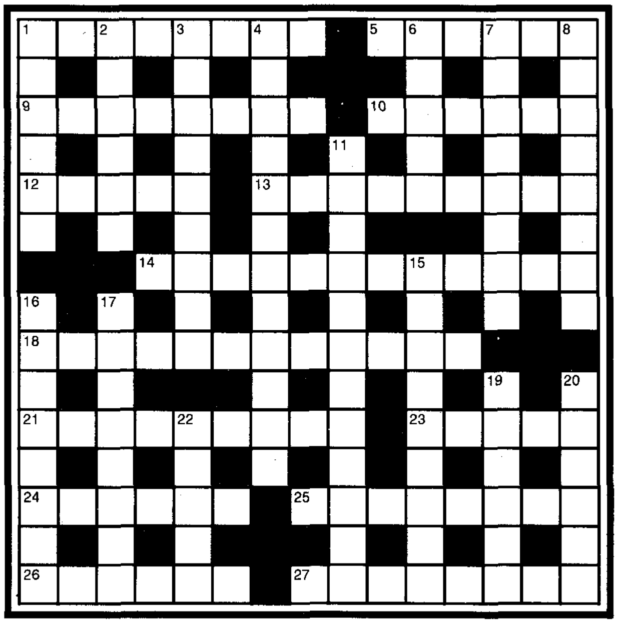
Beautiful Blond Woman—From Kentucky, works at 708 Third Ave, being sought for lunch date by "chivalrous" but not sufficently quick-witted NY man working in the same building. NYM R703

Nuk—Old-fashioned, sentimental Gorilla still waiting to go south.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 If retiring, take up domicile where it's warm. (8)
5 Student prank in a moment becomes calamitous. (6)
9 Two things the matador will need for his virtuoso leaps. (8)
10 Defames some most earnest and respectable scout leaders. (6)
12 Condemnation called for, so quietly leaves the podium. (5)
13 Issue a setback for me before the race. (9)
14 Voters making things up. (12)
18 The last clothing you'd want in a gale in Gateshead with lightning that's continuous. (7,5)
21 Each lad in turn to find fare from Mexico. (9)
23 Get in touch with preacher for each is missing. (5)
24 In the distant past I put English behind bars. (3-3)
25 Niches get almost entirely occupied by these lively prints. (8)
26 Band sailors can obtain without question. (6)
27 Came to a melancholy end, they say, covered in woad. (4,4)



DOWN

1 The agent often taken into account. (6)
2 Go off and make good. (6)
3 Fiery mount scattering soil around royal sepulchre. (9)
4 Red light seen when landing gear's needing to be replaced. (6, 6)
6 Odd leading seaman getting up to dance. (5)
7 Treading with difficulty due to the camber. (8)
8 Warmth and comfort of island I head for. (8)
11 Nasty rash I'd treat with phosphorus: it's the foreign food! (6, 6)
15 Ferreted out a dangerous electrical appliance. (9)
16 Display sorrow and become vocal about such changes. (8)
17 Risk neck, perpetrating bloomers. (8)
19 Murderous waterway passing round another. (6)
20 Has a follower we hear but does not succumb to temptation. (6)
22 In boxing lesson keep to corner. (5)

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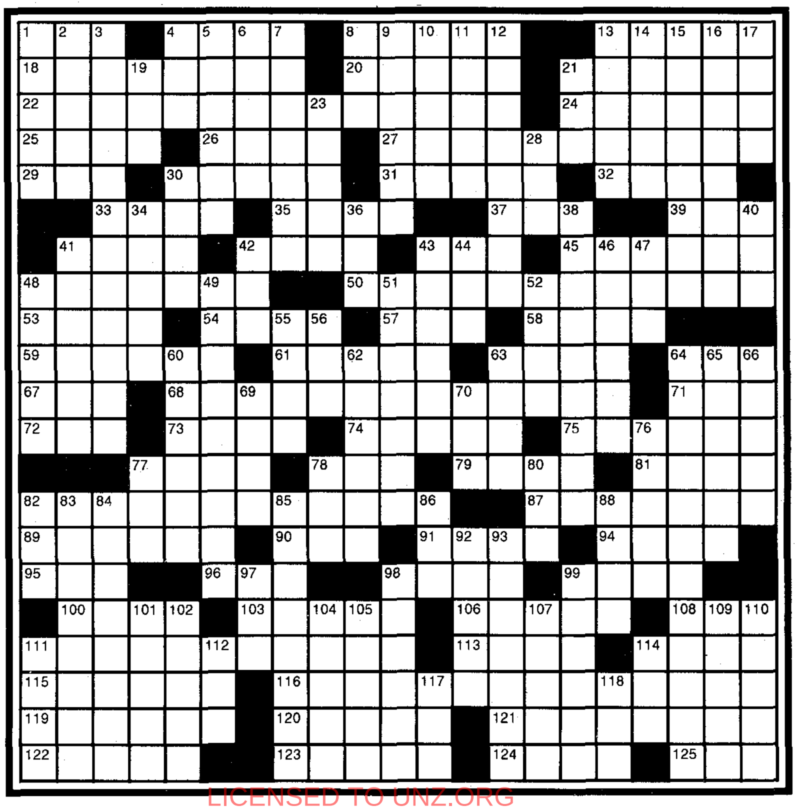
'NICE PEOPLE': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

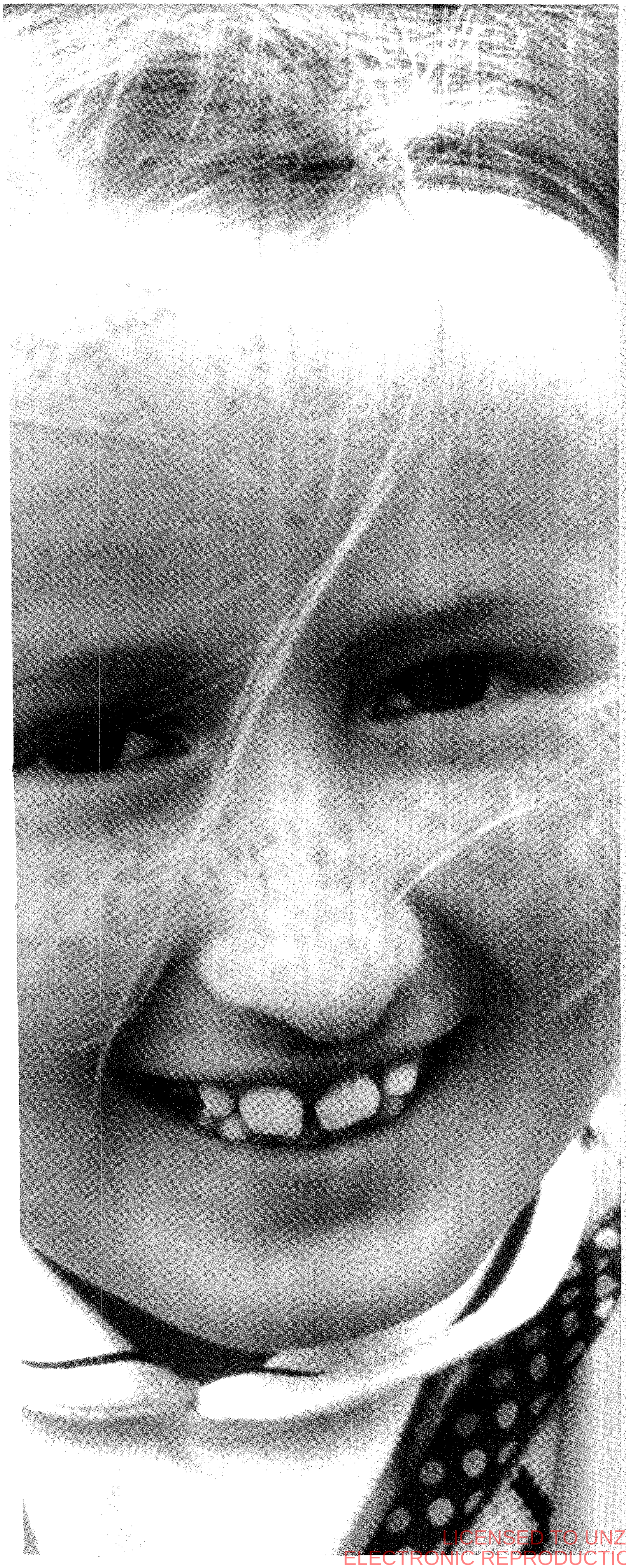
ACROSS

1 Deface
4 Whale film, 1977
8 Use a broom
13 Wife of Abraham
18 Trimmers
20 City on the Ganges
21 Derive by reasoning
22 Nice TV teenager
24 Charm romantically
25 In the sack
26 California rockfish
27 Nice batsman
29 Mal de ——
30 Object from the past
31 Virgil hero: var.
32 Twilights: poetic
33 Part of "TW3"
35 Myope's sightedness
37 Spelling contest
39 Birthplace suffix
41 Rub- ——
42 "Star Wars" knights
43 Rank below gen.
45 Dardanelles, e.g.
48 Trite saying
50 Nice comedian
53 —— time (never)
54 Take —— it comes
57 Play the horses
58 Intimation
59 Sheet-music symbols
61 Shade of brown
63 Vasco da ——
64 Tippler's sound
67 Famed mummy
68 Nice singer
71 Groom in the 1968 news
72 Word with long or soon
73 Parisian streets
74 Philippine island
75 Applied pitch
77 Enveloping glow
78 Jail, to cons
79 Girl-watch
81 Sea eagle
82 Nice composer
87 He rates
89 Scottish port
90 Cambridge coll.
91 A snap
94 Ending for Nan or Ann
95 Before a B
96 Spot with rouge
98 Interdiction
99 Cogwheel
100 Bed rail
103 Wall Street disaster
106 Gun-toting
108 Elevator buttons
111 Nice actor
113 Kiltie
114 Nautical time signal
115 Pennsylvania mountain range
116 Nice general
119 More highbrow
120 Nine: prefix
121 Estrange
122 Boer towns
123 "Foyer of the Dance" artist
124 Act as caretaker
125 Neither's go-with

DOWN

1 "——, I'm Adam" (palindrome)
2 Hacienda brick
3 Nice actor
4 "Chorus Line" song
5 Feel remorse
6 Sadistic
7 Silly
8 Harbor: abbr.
9 Cronkite or Pidgeon
10 Ne'er-ending
11 Come afterward
12 With mediocre effort
13 Start of an Austen title
14 "—— which will live in infamy": F.D.R.
15 From Bucharest
16 Of sound reception
17 Thyme, for one
19 Disencumbered
21 Ruler of Tunis, once
23 Spiked the punch
28 —— -tung, now Ze-dong
30 Physics Nobelist, 1944
34 Comic's forte
36 Have a misery
38 Rough calculations
40 Haile Selassie's land: abbr.
41 21st president
42 Airport sight
43 Like whipped desserts
44 Scrap of food
46 Fairbanks's river
47 Same old routine
48 Moisten the roast
49 Broke in on
51 Eisenhower's home town
52 Fake
55 Flea-market sign
56 Dry, as wine
60 Wig
62 Least ruddy
63 Diver Louganis
64 Nice president
65 Early Du Pont
66 Apple drink
69 Work a cure
70 WW II arena
76 Ranch in "Giant"
77 Plus
78 Between chi and omega
80 Put down linoleum
82 Purity watchdog agcy.
83 Lack a sufficient amount
84 Literary fragments
85 Hugged
86 Galway lake
88 Future plant
92 Demean
93 Formal outerwear
97 Sigh from Siegfried
98 "Is —— doctor . . .?"
99 Arrives
101 Steer clear of
102 Actress Daly, et al.
104 Unanimously
105 Bitten
107 Mussel, at Maxim's
109 Aristotle's teacher
110 More foxy
111 Tax pros
112 Heart, in anatomy
114 Hur of fiction
117 Soho thank-yous
118 Conducted





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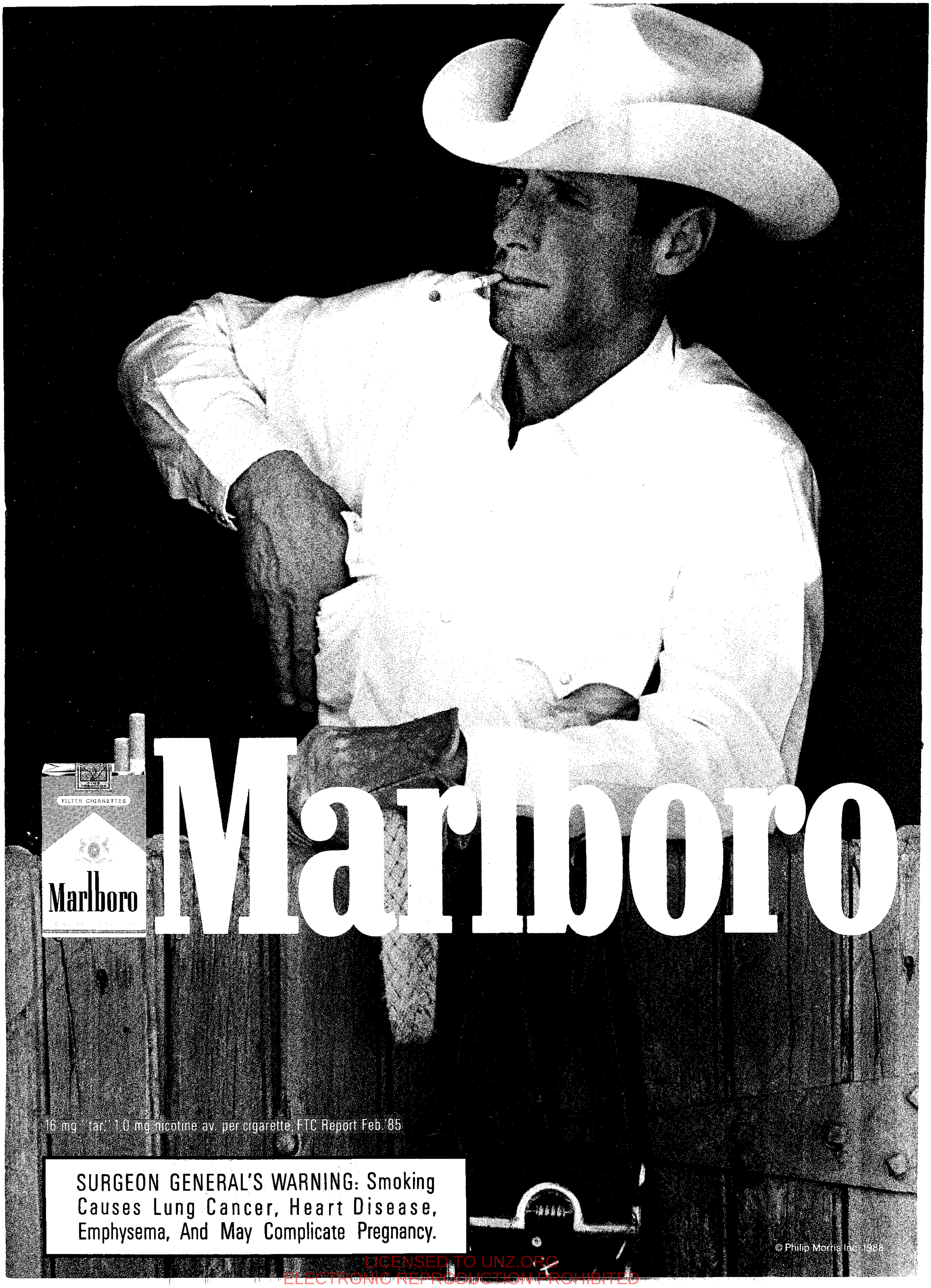
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16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Feb.'85

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

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